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THE MUSICAL COURIER is on sale at all newstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

IT may be accepted as a sure thing that Mr. Emil Pauer, the new conductor of the Boston Symphony Orchestra, will not be re-engaged for the next season.

IF the New York State Music Teachers' Association decides to invite the last remnants of the Music Teachers' National Association to attend its annual meeting at Buffalo next summer, we may see a few members of the latter body in that city; but what object or purpose is there for continuing an association that has no basis of membership except a few dollars initiation fee, and no safeguards about it to prevent a street cleaner or boiler maker from becoming a member if he feels like it?

We have repeatedly urged a change of the basis for membership and have predicted the destruction of the Associated because of this organic disease—this membership clause that placed a restriction of a few dollars only between anyone, no matter who he or she may be, that desired to join it. Well, let it go as having concluded its usefulness. If it had one important structural act to its credit it deserves an impressive obituary, and it has one—it created the American College of Musicians, and hence we wipe out all scores against it.

If a new National Organization is to be formed it must come from out of the State organizations, and it must be a delegative or delegated body. This may come about by a co-operation between the various State bodies, but the Music Teachers' National Association is dead, as it should be, and we say, *Requiescat in pace.*

NOTICE TO CORRESPONDENTS.

ALL THE MUSICAL COURIER Correspondent Cards are hereby revoked. Correspondents will please apply for their cards for the year 1894, which will be mailed on or about January 1.

THE comical though short lived duel between the families of Jerome Buck and Lester W. Hough in Harlem could have been averted if Mrs. Hough had used a Virgil Practice Clavier. Mrs. Hough insisted on playing all day, and the Buck family objected particularly to her scale practice and her interpretation of Paderewski's music. She is said also to have mangled Gottschalk's "Last Hope." This last raises Mrs. Hough in our estimation. Still a clavier would have probably prevented the unfortunate newspaper scandal. Verb. Sap.

THE following is taken from the "Nassau Guardian," a paper published in the British West Indies. The writer probably knows what idea he intended to convey, but it is not probable that anyone else has been able to grasp his meaning. It refers to the efforts of an amateur pianist, and here follows an eulogistic "criticism" of his playing:

We were surprised to learn on our introduction to the talented gentleman that he is not professional, but virtuoso. We may safely compliment him on being a virtuoso in the highest degree, and say that the virtuoso's love is often the sesame which opens up secret depths which the golden key of the profession is powerless to reveal.

In the account of another concert the same writer praises a quartet composed of a violin, guitar, 'cello and mouth organ, a combination which opens up new fields to composers of chamber music. All of which goes to show that music and musical journalism in the Bahamas are of a high order of merit.

LEONCAVALLO.

THE editor of the "Berlin Courier" in one of his letters to that journal from Milan, gives an interesting account of a visit to Leoncavallo. He found the author of "I Pagliacci" in his house in the Via Vivajo, a one story vine clad dwelling in a walled-in garden. The visitor was shown into a room decorated with Japanese fans, weapons, lanterns, carpets and hangings, bamboo chairs and couches, and vases full of chrysanthemums, and amid a crowd of slit-eyed deities and masks there was visible a large poster of "Canio" in his white dress beating his big drum. One concession to the comforts of the West was conspicuous—a little gas stove. The working room of the composer is on the other side of the house, and there the conversation between the German and Italian took place. As it was the day of the general rehearsal of the "Medici," they naturally spoke of that work, and Leoncavallo declared: "I have followed in the traces of Wagner, but I go my own way. I turned from legend to verism, to history. I had no wish to make a work like Meyerbeer's 'Huguenots,' a work à grand fracas, but a work that was thoroughly true. In the 'Medici' the events are strictly historical, and the preparation of material occupied me for years."

"Was it Wagner's example that induced you to write your own text?"

"Certainly. In Wagner, music and text are blended more perfectly than will ever be done again, and I found it quite impossible for me to 'set to music' somebody else's libretto. I do not understand how any really artistic work can be created in that way. With me words and notes are simultaneous; at least, while I am writing the text the scaffolding, the framework of the music, is going up. The phrasing, the elaboration, comes afterward."

"If a musical inspiration comes to you, do you write it down at once?"

"Never! I keep it in my memory, which is remarkably good. When I need the idea, I can find it immediately. I have a horror of rewriting or deleting; the parts of my composition are carried in my head till I can write them down, even to the very last note. Then I do not alter a jot."

Leoncavallo in reply to a question whether "I Pagliacci" was based on a real event, replied that the idea was suggested by a trial that took place at Cosenza before his father, judge of the court there, in which a strolling player was charged with murdering his wife. The prisoner was a figure of tragic power as he stood before the judge, unblenching, as if petrified with grief. "Even now," he continued,

"I hear his rough voice echoing through the court as he cried, 'Non mi pento del delitto. Tutt' altro! Se dovessi ricominciare, ricomincerei.' While Ricordi was still delaying about the 'Medici,' the success of Mascagni gave me the idea of writing a short dramatic work, and at once the awful figure of the mountebank murderer rose up in my mind. I worked with feverish haste, and completed text and music in four months."

With reference to his projected work, based on Murger's "Vie de Bohème," he said that he would condense the action, make several characters into one and write the libretto in verse. It will comprise four great scenes. The first two would be scenes of mad merriment, the others in a gentler mood and more touching.

Leoncavallo has on his writing table a framed portrait of Wagner, to which he pointed saying, "Voilà mon Wagner, qui me quitte jamais;" and he is also proud of a bust of Massenet, presented by the composer and inscribed "A mon confrère, à mon ami Leoncavallo."

"L'ATTAQUE DU MOULIN" AGAIN.

THE "Ménestrel" is severe on Mr. Alfred Bruneau and his works. It reminds him that in a notice of "Le Rêve" it described him as writing "with little imagination and insufficient knowledge of music, and in a language devoid of orthography," but gives him the credit of sincerity. Now, however, the critic seems to think Mr. Bruneau's eccentricities were part of a plan to attract attention. His mad dissonances and ear-splitting harmonies were but the kettle tied to the dog's tail to make a clatter in the street. The clatter was a success; two or three critics, overpowered by his boldness, dubbed Mr. Bruneau "head of a school." What kind of school? it was asked. Mr. Bruneau replied: "The school of sensationism." Mr. Moreno answers: "The tin pan school."

In "L'Attaque du Moulin" the young composer shows that he had no very definite convictions, and that at the risk of displeasing the aforesaid critics and the admirers who looked on him with high hope as the founder in France of the vague and incoherent school, he has deviated from his old principles to a certain extent; he is between two systems, trying to sit between two stools, and with the usual result. In his score there are embryos of songs, snatches of arias, ghosts of duos and suspicions of choruses, but nothing that ever comes to flower, because the composer in the middle of his task sees the frown of the terrible critic Z, and turns tail. The score is a compromise. It is a pity, for Mr. Bruneau has great qualities. His accent is often just, he has strength and genuine theatrical feeling, and when he shall become master of himself, he is capable of composing a powerful work. In a real artistic point, and in solidity of writing he has advanced since "Le Rêve," but he needs to familiarize himself with the varied resources of the orchestra. The greatest reproach that can be made to him is want of real emotion. He can interest his audience, not move it, and such superficial interest soon turns to fatigue.

The German critic in the "Berlin Courier," considers the piece too long by at least one act, and that it is not a "lyric drama," but a cross between opera and melodrama. In "Le Rêve," Bruneau had broken with the conventional form of opera, and ranged himself on the side of Wagner with a boldness which startled the boulevards, and if he had possessed the genius of the master of Bayreuth he might have been regarded as one of the Epigoni of Wagner. But to claim that he had adopted Wagner's method is as absurd as Zola's claim that he follows Claude Bernard's method. No one is so unscientific as the founder of the naturalistic romance, and nothing is so unlike Wagner's work as the French "Lyric drama." Bruneau seems to have seen that the so-called success of "Le Rêve" would not be permanent, and as he was ashamed frankly to go back to the old operatic form, he has attempted a compromise. He gives us an endless "melodylessness," with interpolated duets, trios, quartets and choruses, for which the lyric motives have been in most cases taken from the works of living or dead rivals, and which are worked out in the trivial forms which the Liederkränze of petty towns love to attempt.

The only original things in his score are his dissonances in violation of all the laws hitherto held sacred in music. These venturesome phrases have found an admirer in Gaston Serpette, who rejoices that Bruneau has delivered French lyric drama from the leit-motives and from the oppression of the Wag-

ner formula. Other critics praise his use of the leit-motif, however, probably because a couple of chords in the introduction are repeated in a soldiers' chorus in the third act. In this Bruneau rather follows the example of the composer of "Zampa" than of Wagner, for the former made his overture out of a pot-pourri of all the airs in the opera.

From a musical standpoint this new work will not enrich the French repertory. It is an æsthetic pall-node of the composer, a step backward in method, a confession of incompetence within the forms which he had at first proclaimed.

SLIVINSKI.

JOSEF SLIVINSKI, the pianist, is under the personal management of Mr. C. F. Tretbar. The business manager is J. C. Freyer, Steinway Hall, New York.

THE YOUNG STRAKOSCHES.

"WHO are these young Strakosches that are flitting around the corridors of the Metropolitan Opera House?" someone asks. They are sons of the various Strakosches of the first known musical generation, and there were half a dozen of those. They were Maurice, Max, John, Ferdinand, Siegmund and another. The son of Maurice, Robert, is in Paris. The widow and children of Max reside here and are not in the line of music. Carl, the son of John (Giovanni as he liked to call himself), married Clara Louise Kellogg, or rather was married by her. Giovanni Strakosch was a baritone, and sang in opera here many years ago under the title of Signor Leoni.

Edgar Strakosch, who is engaged in the business department of the Coquelin Company is a son of Ferdinand, if we mistake not, and Carl, now press agent of Melba, is a son of Siegmund. His brother Siegfried has for several years been residing on a farm in Long Island. He is a young man of culture and pursues music for the love of it.

"FAMOUS COMPOSERS" FINISHED.

THE close of the year brings also the completion of J. B. Millet's beautiful serial publication, "Famous Composers and Their Works." This remarkable publication, edited by John Knowles Paine, Theodore Thomas and Karl Klauser, consists of thirty numbers all told, finely illustrated with numerous specimens of musical composition, and thirty-two pages of title pages, table of contents, lists of illustrations, indexing, &c.

The list of contributors includes the names of Capen, Finck, Henderson, Ticknor, Mrs. Ole Bull, J. Fiske, Kelterborn, Towers, Dwight, Elson, Foote, Krehbiel, Upton, Hale, Roeder, Woolf, Langhans, Mandyczewski, Spitta, Commetant, Jullien, Pongin, Dannreuther, Marshall and Rockstro. The last six numbers are devoted to Chopin, Dvorák, Glinka, Rubinstein, Liszt, Grieg, Gade; music in Russia, Poland, Scandinavia and Hungary; Purcell, Bennett, Balfe, Sullivan, Mackenzie, Stanford; music in England, and the work concludes with a very discriminating article on music in America by Krehbiel. Altogether "Famous Composers" is one of the most interesting and significant contributions to musical literature published of late years, and it is recommended to all. Henry T. Thomas, 13 Astor place, is the New York publisher.

"ART BE DAMNED."

THE gentleman who gave utterance to the above with the frank addendum, "We are out for the money," will probably go down to fame in company with the late Commodore Vanderbilt, who once oracularly remarked: "The public be damned." There is little comment to be made on the speech at the meeting of the Musical Union. You occasionally do encounter an idealist in the ranks of musicians, but he is a rare bird nowadays. He is extremely rare in America where the getting of money is of paramount importance. And when you look at the matter squarely there is no reason why a musician, a composer for example, should not be well paid for the sweat of his brow. Mr. De Koven has earned more by his pen than did Franz Schubert, one of the greatest musicians who ever lived, yet we do not think Mr. De Koven is to be blamed for getting all the money he can for his effusions.

If Schubert had earned half of De Koven's income he would probably have left the world richer in music. The old fallacy about genius in a garret is

fast being dissipated. A lean purse certainly does stimulate effort, but a few dollars in the pockets of some of the great composers would have been conducive of greater results. Chopin never starved, and his art would surely be missed. But when it comes to openly damning Art, as did a member of the Musical Union, we can but shake our heads at the commercialism which stamps so many of the efforts of American musicians—particularly composers.

Pot boilers is the comprehensive term given by painters to that style of work which is rapidly knocked off for mere bread and beer. Pot boilers are indeed most of the songs, piano pieces and miscellaneous stuff printed every year in this country. And the artistic crime is not confined to any particular nationality. Your high-minded German sins quite as frequently as his Italian brethren; as a matter of fact, Germany turns out annually tons of musical rubbish. The gentleman who said, "Art be damned," probably voiced the sentiments of a majority of the members of the Musical Union. Let it take the consequences. With such a motto blazoned on its banner artistic deliberation is bound to ensue.

SAINT-SAËNS' "ANTIGONE" MUSIC.

RESPECTING the music which Mr. Saint-Saëns has written to accompany the chorus in the late production of Sophocles' "Antigone" at the Comédie Française, the composer says: "In order to reproduce as far as possible the effects of the ancient choruses I have written the choruses with simple melody, and in place of the major and minor scales have used the Greek mode as it exists to-day in church song. The melodies are rhythmically fitted accurately to the words, so that each separate syllable is clearly audible. In places where the acting personages express themselves in lyric verses, which were probably sung by the actors, the accompanying music was of a more complicated character, and, as proved by the researches of Gevaert, was usually rendered instrumentally by the ancients, although here and there the human voice was employed. The music which accompanies the exit of 'Queen Eurydice' is taken from the 'Troades' of Euripides, but is not by Euripides himself, but by some musician who collaborated with him. The concluding chorus is imitated from a hymn of Pindar, and the 'Hymn to Love' is based on a Greek folksong which Mr. Bourgault Ducoudray brought from Athens.

The instrumental accompaniment is taken from the work of Gevaert on ancient music. The Greeks employed under the name of flutes, not only the instrument properly so called, but others with single and double pipes, which may be regarded as the progenitors of our oboes and clarinets. The harps were tuned harmonically like the lyres, and other stringed instruments completed the ensemble. The instruments supported the voices in unison, or added a delicate ornament to the song. In such music therefore we look in vain for the glittering effects of modern music. It is a pen drawing brought out by the addition of dull color, and extreme simplicity is its main charm. In this union of poetry and music the former holds the first place, and the music is merely ancillary."

Reviewing the performance of this music Mr. Julien Tiersot writes that "it is not a reconstitution or restoration of ancient music, but a modern work realized in the forms and with the resources of the musical art of antiquity. The chorus sings exclusively in unison, but the song is accompanied by instruments in unison or octaves. As regards tonality Mr. Saint-Saëns has not fallen into the common error of regarding the ancient tonality and that of plain song as identical, but conforms consistently to the modern scales; still his melodies seem to approach to the true sentiment of Greek music, which has movement and accent without the expressive character which the modern spirit has introduced.

Mr. Saint-Saëns has been careful in selecting the tones for the different parts of the tragedy. The Dorian mode (*la* ending in the dominant *mi*), calm, strong, grand and manly, prevails; but with it he has used the Hypodorian or Æolian mode (*la* ending on the tonic), although Aristotle states it was not used in tragic choruses. The final chorus of the second act and the last chorus, in which some cadences of an ode of Pindar are heard, are both in this Hypodorian mode.

One brief phrase, twice repeated, of the chorus in dialogue with 'Antigone' is given in the Hypophrygian mode; but one of the choruses, the 'Invocation to Bacchus,' is written in the Syntonolydian mode

(*fa* ending on the mediant *la*), and has an essentially plaintive character.

"The Hymn to Love" corresponds to no ancient mode; it is essentially modern.

As regards rhythm, the true Greek rhythm, where the musical rhythm was dictated by the verbal rhythm, it can only be said that Mr. Saint-Saëns cannot be blamed if the verses of Messrs. Meurice and Vaquerie have no air of antiquity and present no element for the musician.

The choruses are accompanied by flutes, oboes, clarinets and harps with some other stringed instruments. Most of the time the orchestra follows the voices in unison; sometimes it is divided and one part executes 'contre chants' on the melody. This is the most disputable portion of Mr. Saint-Saëns' work. 'This rudimentary polyphony,' he writes, 'was, according to Gevaert, practiced by the ancients.' Mr. Gevaert says nothing of the sort, nothing to justify the method of Saint-Saëns in this 'Antigone' music. The polyphony of the ancients was a combination of voices accompanied by stringed instruments repeating exactly the melody." "Oh," concludes Mr. Tiersot, "this question of the harmonization of the 'Antigone' modes! What floods of ink I could spill thereon!"

Mr. Tiersot adds that Mr. Saint-Saëns has the merit of drawing our attention to a form of art absolutely new to us, as it has been lost so long. We hope that he will draw the attention of some German scholars to the subject anew, for, with all respect to the brilliancy of the French when theory conflicts with facts, they exclaim *tant pis pour les faits*. As a matter of fact, the so-called Pindaric music given by Boeckh is more than suspected, and the other fragments are still under discussion. As regards Mr. Saint-Saëns' introduction of music for a play of Euripides (assuming that it is genuine) into the "Antigone," we need only go back to Aristophanes to see that it would have made the older dramatist rise from his grave and protest against the sacrilege.

"Lyric poetry meant among the Greeks," we quote the words of our greatest Greek scholar, Professor Gildersleeve, "what the words mean. It was meant to be sung, not simply recited. The dance completed the trinity and could not be disassociated without loss. Melody, musical accompaniment and dance are lost to us irrecoverably."

WHY AMERICAN?

MR. H. E. KREHBIEL in the Musical Congress held last summer at the Columbian Exposition discussed "Folk Music of America," and from the "Music Review" of September we make the following excerpts:

"Here, then, ladies and gentlemen, if you will permit me to say so and not misunderstand my meaning, are elements which can be developed into a class of artistic composition deserving of the name of a school. Mr. Dvorák has been much criticised for suggesting that the negro melodies be made the basis of an American school of music. He did not speak altogether advisedly; neither did his critics. He has been misunderstood in some respects; but his own example should have made his meaning plain. He does not want American composers to write variations and fantasies on the melodies of the slaves. What he tried to say was that the structure and elements of these songs should be studied by American composers and imitated in the composition of original melodies; no matter whence may have come the elements of which I have spoken, they are characteristic and useful. The melodies are many of them extremely beautiful, and for myself I have no hesitation in saying that if you wish a distinctive style of music you have here the factors out of which it is possible to develop it."

Here is where we beg to differ with Mr. Krehbiel. Why should a section of this country represent it in toto? Admitting for the sake of the argument that negro melodies are indigenous to Southern soil, why should this melodic product of a once enslaved people be considered the type of an American school? Why not the Irish, Scandinavian, Polish, German, Italian tunes? Negro melodies are nothing but old Spanish and French melodies transmogrified into the peculiar musical dialect of the slave, just as Southern French and Spanish became the curious so-called creole "patois" that it is to-day.

A sort of musical "brogue" is negro music, and all attempts to dignify it as a language are futile. Its roots are un-American, and its character, like all the music of the sort, is droning, melancholy, lacking

power, pride and variety and virility. Much of it was written by white men like Stephen Foster, who felt the sadness and after sweetness of it; but that such a genre should stand for the country as a whole is ridiculous. Dr. Dvorák is Slavic, and it is quite natural that he should be attracted to this vein of tunes. It is not American, however, and curiously enough neither is his E minor symphony. It is more Celtic and Slavic than even negro.

We are a composite race, no part has yet voiced our multifarious nationalities; even Walt Whitman's "Cosmic yawp" failed to more than catalogue the enormous potentialities of the nation. When an amalgam has been accomplished, then will emerge a mighty voice that we shall recognize at once as being American, and not negro, Scotch, Irish, German, English, Italian, Spanish or others. But it will take time for this. Let us master the materials before evolving a new school. Evolution moves in majestic grooves. You can't hatch out a poet or a composer over night. Dr. Dvorák's attempt is praiseworthy, and the result lovely, musical; but why American?

1893.

NOT by any means a red letter musical year, the one that is just closing. Naturally music, an art of pure luxury, would be the first to feel a financial depression, and it has felt it severely. More than one promising musical organization has come to grief, and Adelina Patti has at last met her Waterloo. Her age, staleness of methods, inartistic greed and hard times all contributed to the slump she has taken in popularity. Patti in a festival building with the admission reduced to fifty cents might draw a mob of curiosity-seekers, but Patti in opera at \$5 a seat is asking too much of the intelligent contingent of music lovers of the country.

Paderewski visited us in the beginning of the year and renewed his artistic successes. He also left the country a much richer man, as he probably will again, when he revisits us. The public is always willing to pay to listen to artistic piano playing of a high grade. Paderewski also became the hero of the squabble between Theodore Thomas and the exposition authorities in Chicago, but Mr. Thomas won the fight and Paderewski played in Music Hall on the instrument of his choice.

The music at the Chicago Exposition was one of those disgraceful pieces of mismanagement for which America is unfortunately noted. The music bureau and its petty officials ran the "machine" in a ridiculous manner and finally the whole affair collapsed. Theodore Thomas was not directly to blame for this, but must be censured for his choice of subordinates. None of the great composers who were invited from abroad came, and the magnificent plans vanished into mid air. Such a rare opportunity lost through the shilly-shallying and incompetence of tenth-rate busybodies. As it stands now the music section of the great Columbian Exposition of 1893 will ever be a by-word of reproach and something to flout and jeer.

The enormous activity of the veteran Verdi, paralleled, however, by Leo XIII., Gladstone and Bismarck, found further fruition in the production of an opera comique, "Falstaff," which at once won unqualified admiration. Verdi grows merrier and stronger with age, while the younger generation of Italian composers are wreaking their powers on the most gruesome of subjects. Mascagni has not repeated in his later works his first success in "Cavalleria Rusticana," while Leoncavallo, whose clever and decidedly entertaining "I Pagliacci" at once caught the fancy, has come to grief in the recent production of a gloomy, lugubrious music drama "Medici."

Alexandre Guilmant's too short visit delighted the lovers of organ music, for his masterly playing and improvising was a genuine revelation of the possibilities of the great instrument. We have heard De Pachmann again and with pleasure; Henry Marteau has returned more of the artist and less of the violin virtuoso, while Josef Slivinski did not realize the expectations of the managers of the young Polish pianist.

The two deaths of great moment were those of Charles Gounod, the French composer, and Peter Ilitsch Tschaiakowsky, the Russian symphonist. The composer of "Faust" will always be remembered by the lovers of that graceful, suave and melodious work. By Tschaiakowsky's death the musical world sustained a most severe loss. He was a remarkable man, a representative composer of the Russian school and a fascinating writer. His decease leaves us Rubin-

stein, Grieg, Saint-Saëns, Brahms and Dvorák among the older men.

Grieg and Rubinstein have produced little during the past year. Saint-Saëns is too erratic to be depended upon, and Brahms seems to have quit the field. A half dozen piano pieces mark his principal contribution to musical literature for 1893. Tschaiakowsky is said to have left a sixth symphony, "The Dramatic," but whether completed or not we cannot say. Dr. Dvorak has been much more industrious than his contemporaries, as his so-called "American Symphony" and several chamber music compositions testify. The symphony is a strong work, but not necessarily American, all of which has been discussed in THE MUSICAL COURIER.

Among American composers Mr. E. A. MacDowell must be singled out for his "Sonata Tragica" for piano solo, a powerfully conceived work, full of imagination and written in an admirable manner. Mr. MacDowell is a composer to whom we look for great things. He is an American who is striving to write good music, let its nationality take care of itself. This is as it should be.

Emil Paur, the successor of Arthur Nikisch as conductor of the Boston Symphony Orchestra, has not proved himself to be any more than a respectable, musicianly man of the dry and pedantic German Kapellmeister variety.

Abbey, Schoeffel & Grau are giving us an excellent season of Italian and French opera in the newly renovated and superb Metropolitan Opera House. The artists are about the best in the operatic world, such as the De Reszkés, Lassalle, Plançon, Calvé, Melba, Eames, De Lucia, Vignas and others. "Faust," "Carmen," "Cavalleria Rusticana" and "I Pagliacci" have been the best sung works so far.

The troubles between Walter Damrosch and the Musical Union have been satisfactorily adjusted and let us hope for a better, brighter musical season in 1894.

DAMROSCH AND THE UNION.

IN course of the many accounts published regarding Mr. Walter Damrosch and his contention with the Musical Mutual Protective Union, much has been overlooked that would give a logical color to the movement now temporarily suspended.

In the first place it was Mr. Damrosch who asked the union two years ago, when he organized his orchestra, to suspend the six months' clause in favor of Brodsky, the former first violinist and concertmaster. We say former concertmaster, as Brodsky is no longer a member of the Damrosch Orchestra, his open letter, a most unadvisable and utterly uncalled for document, having made it absolutely impossible for Mr. Damrosch to continue any further relations with him. It was Mr. Damrosch who voluntarily stated to the union that he proposed to get only union members for his orchestra, but that at times it might become necessary to secure outside assistance, which, however, he would not seek if he could get his material here.

The six months' clause was made to prohibit the importation of bands and cheap musical bodies, the engagement of Schreiner's orchestra to play at Long Beach in 1882 having been the chief provocation. It must be credited to the union that its original intention was not to prevent artists from coming over; but the clause has reacted in a damaging manner, as it never yet prevented bands from competing with the cheaper grade of musicians. The very element that sought protection did not get it. Mr. Damrosch in engaging Hegner expected the same consideration he had received in the Brodsky case. The 'cellist he had had returned to Europe, and he engaged this one as a substitute. He was justified from his position in believing that he would receive consideration at the hands of the union, as his enterprise gives a long engagement to the orchestra, and pays most of the men better prices than the regulation prices of the union.

After the members of his orchestra had played at the matinee of Saturday, December 16, he had no further misgivings, as it had been understood that the orchestra would stand by its leader, and when Mr. Damrosch met the men on Sunday evening, prior to the concert, no intimation was given that any change of heart had taken place until about ten minutes before the time of going upon the stage, when a committee of the orchestra approached Mr. Damrosch with new propositions, which he was obliged to refuse. He could not give them a three years' guarantee as they demanded.

The very fact that they were willing to resign from the union in consideration of a prolonged contract disposes of the plea that the members of the organization are unanimously in favor of the six months' clause or the principle it represents.

Mr. Damrosch could not afford to assume any responsibility. His original guarantee embraced \$50,000 a year for the first two years, now expired; \$25,000 a year for this and next year, and \$15,000 a year for the two subsequent years, the scaling having been arranged with the expectation that as the years rolled by the orchestra would become self sustaining.

Upon investigation last week it was discovered that a number of members of the orchestra would be placed in a position bordering upon distress if the concerts at Music Hall were to be suspended altogether this season. When therefore Mr. Damrosch received the following letter on Saturday he determined to co-operate with his orchestra on as liberal a basis as possible to avoid a complete collapse of the organization:

NEW YORK, December 28, 1893.

Mr. Walter Damrosch:

DEAR SIR—All the members of the orchestra regret deeply the events of last Sunday evening, and hope that some means may be found to extricate them from the dilemma in which they have been placed by the refusal of the union to admit Mr. Hegner. We are unanimous in the desire to have the six months' clause modified for the admission of artists of renowned ability when such vacancies cannot be satisfactorily filled in this country. We have all signed a petition to the president asking for a special meeting of the union to be held next week, in which we will unanimously propose that Mr. Hegner be made an honorary member until such time as he can be made a regular member. In view of this fact, and as we have always tried to second you in every way in your labors in developing a permanent organization, and as a breaking up of the orchestra would be a serious loss for all concerned, we ask you to ignore recent events and continue your work with us as before. You may rest assured that every member of the Symphony Orchestra will assist you in every way to further your artistic aims.

L. MANOLY,
F. SCHADE,
M. MAITRET,
CH. P. WHITAKER,
W. R. BATES,
Committee for the Orchestra.

The members of the orchestra deserve praise for providing a *modus vivendi* by meeting Mr. Damrosch in the spirit expressed in this communication.

The same committee also addressed a petition to the president of the union, who replied as follows:

NEW YORK, December 28, 1893.

Messrs. L. Manoly, F. Schade, M. Maitret, W. Bates, Ch. Whitaker and members of the New York Symphony Orchestra:

GENTLEMEN—Your petition of the 24th inst. received, requesting me to call a special meeting of the Musical Mutual Protective Union for the purpose of reconsidering the proposition to accept Mr. Hegner as an honorary member. In order to be consistent with the action taken at the last meeting I must refuse your request upon the grounds that said proposition was not acted upon but ruled out of order by the chair after due deliberation by the members then and there present. Furthermore, I fail to see the advisability of such a meeting, being satisfied in my mind that the ultimate result would not change the situation. I consider the whole Hegner matter disposed of to the entire satisfaction of the members of our union, basing my opinion upon the sentiment so ably and extensively expressed by the members themselves at the meeting on the 14th inst.

I remain very sincerely yours,

ALEXANDER BREMER, President.

This leaves the situation unaltered except in so far as the acquiescence of the Music Hall orchestra in the principle represented by Mr. Damrosch, who, instead of subjecting the members of the same to all the results of an interrupted season, gracefully relieves them from their predicament by retiring Mr. Hegner, although Mr. Damrosch has not committed himself to a permanent retirement of the 'cellist.

Not only is the orchestra not at variance with Mr. Damrosch, it is in complete accord with him in opposition to the six months' clause.

As a consequence the Oratorio Society concerts, beginning next Friday with a public rehearsal of "The Messiah;" the Symphony concerts and the Sunday night concerts will continue, the first of the latter series taking place on January 7.

What object Brodsky had in antagonizing Mr. Damrosch during this dilemma remains a mystery which may interest the former's friends. Mr. John Koert succeeds him as concertmaster. Nothing is known of the future of the Brodsky Quartet and its concerts.

Towers Talks.—Mr. John Towers, of the Utica Conservatory of Music, recently addressed his pupils on the "Literature of Vocal Music." A modest little program of twenty-eight numbers was given by the pupils, which would seem to indicate that they are quite conversant with the literature mentioned.

An Anniston Evening.—A Columbian Evening was given at Forbes Music House, Anniston, Ala., December 18, at which musical selections were given by Mrs. Jas. Keith, Miss Woodward, Nellie Knight and an orchestra comprising Misses Woodward and Knight and Messrs. E. Roberts, R. J. Roberts, R. D. Crusoe and C. Hayes.

RAconteur

OPERATIC CHIT-CHAT.

ONE who had seen her in London said to me after the performance last Wednesday night: "That was not Calvé's 'Carmen' at its best; that was a pale, refined, diluted and much softened interpretation." I shuddered.

If London can stand a more artistically suggestive second act than Calvé's, then I take back all I ever said about the puritanism of the British capital. Calvé the other night in this particular act dared conventionalism, and was almost pathologic in her exposition of love. It was as nearly sensual as the artist's delicate tact would allow; but it was never vulgar and never prompted base imaginings. The glow, the grace of the woman, the taste which controlled her transports from degenerating into an exhibition of mere physical abandon, were the saving clauses of the scene, so that it became poetically sensuous, picturesque and a living transcript of the wild, amorous, multi-colored gypsy girl of Seville. The rhythmic sway of the hips, the tapping of feet, the snapping of fingers, the strange exotic undulatory movements, with the half-veiled glances and fascinating smile—all these made this "Carmen" a witching creature.

It so seemed to me that there was a note of modernity in the interpretation, as if this girl not only felt deeper, loved more, suffered more severely than her companions, but also that she knew more. She seemed more psychologic than the wench who loved bull-fighters and soldiers indiscriminately. She was a "Carmen" of the far end of the century; and just here is where I think the Duse influence is felt. No actress—and Calvé is perhaps a greater actress than a singer—can see Duse and not feel her influence ever afterward. Calvé is wonderful, as was her artistic prototype, in suggesting those half-tints of feeling, of giving a mental hint which is like a flash of lightning in an unknown, trackless region. This is why I call her psychologic. She unravels before you by piecemeal a difficult, dangerous, even a detestable, character like Carmen's. We are made to feel for the woman, but it is the sympathy that comes of half-terrified curiosity. We see laid bare the throbbing nerves of action. Superb it all is, and again terrifying and out of the common.

The surprising unconventionality of the interpretation surprised me greatly. The stage business was absolutely new and at times audacious. She sang the "Habanera" in totally different spirit from her predecessors. The "Sequidille" was perfect in its allurements. Never was a soldier Samson so tempted before as by this Delilah of the cigarette.

Since Fortuny painted his first Spanish interior we have been deluged with the genre from Madrazo to Martin Rico. Galli-Marie set the pace for all the "Carmens" and so we have been regaled with the click of the castanets, dazzled with the bracelets, the savage bangles, coins, garrish colors, fans, high combs, impossible stockings and flirting looks, wheedling walks and the complete stage stock in trade of the operatic "Carmen." Last week we had a surcease of all this. Let us be grateful.

The supreme note of it all was a "diablerie," but transposed into a higher and more spiritual key. This creature who loved flame-wise, who hated so harshly that her lovers killed themselves and at last killed her, this wild, capricious, dainty girl had a spiritual side with all her intensity of passion and occasional brutalities of speech and manner. Calvé must be credited with this much. She has not made a fine lady of the part, nor is she a common garlic eating trull. Prosper Mérimée's creation was almost poetic. Calvé's realism is tinged with idealism. She is too great an artist not to transfigure the character. Mr. Francis Wilson attempts realism when he eats in "Erminie," but he is only disgusting and does not convey any sense of truth. But then Mr. Wilson is not an artist. Calvé with a gesture outlines a characteristic, but Calvé is an artist.

The card scene was the epitome of fatalism. The singer's set gaze, a prophetic gaze, the portentous fate motive intoning in the orchestra, the crouching pose, all made a picture not easily forgotten. The death scene was ruthlessly realistic. For once the artist became a terrified woman, and her screams were blood curdling. "Fernande" rose before my eyes and I once more saw that semi-darkened room and the two human brutes, Duse and Ando, battling for the letter. Calvé's face became almost inhuman through fear. It was too much. The boundaries of art were overstepped. Even Jean de Reszké forgot his chivalric bearing and became the crazed and rejected lover. And yet the finale of the third act thrilled me more. It was

more artistic, and, shall I say, more possible. After all I don't blame Gounod-fed Paris for being shocked at "Carmen" in 1875. It still shocks. It is the forerunner of the modern music drama. From it has sprung the hysterical, half mad types of men and women lusting for love and butchery, and the orchestra holding high carnival all the while. Like all other fashions in music, it too will pass.

As for the rest of the cast in this revival it was all that could be desired, with a few reservations. Eames is an ideal "Michaela," but that we knew from a previous season. I doubt, however, if she ever sang with more passion than last week. The company of Calvé, De Reszké and Lassalle stimulated her, no doubt, and she cast reserve to the winds. She was something charming to look at.

Jean de Reszké was slightly apathetic for two acts, although his singing was delicious. His voice was as fresh as a boy's in quality. It was never tenderer than in the duo with Eames and the flower song. At the end of the third act he had the stage, and all the old Meyerbeerian heroics were cast to the wind. He was as natural and as savage as one could wish from a soldier who was first of all a gentleman. The last scene was too hurried for me. I liked Campanini's cat-like tread and final fierce swoop down upon his betrayer.

Lassalle was not at his happiest, but he is always a great artist. It was simply a miscast. Ancona's more modern manner would have suited the part better.

The quintet in the second act was well sung by Calvé, Bauermeister, Ibles, Carbone and Rinaldini. Ah! Rinaldini, who could hope to imitate your matchless laissez-faire and the reckless manner in which you cocked and held that awful looking pistol!

The stage settings were excellent and the last act realistic in the extreme, but the most exasperating thing of all is the slow curtain. Four tableaux were nearly spoiled by the way that curtain came down. Mancinelli looked imprecations, and he even held back his orchestra, but the curtain took its time, so that we got a glimpse of enforced poses, and some of the illusion was dissipated. This is a downright shame. We could dispense with those tramping and vicious "America" horses in the last act if the curtain could be made a quick one. If the machinery cannot be controlled, then let Mr. Parry or Mr. Castlemary give an earlier bell than the prompt book calls for; but, grand Dieu! get that curtain down before the orchestra stops playing.

I have expressed myself before about Mancinelli. This "Carmen" performance reveals him as a big fellow musically. His orchestra applaud him at his entrance, and I assure you that it is no empty compliment. I know the orchestral musician far too well to believe that he ever applauds from a sense of mere politeness. Therefore Mancinelli may be credited with having seriously impressed his instrumental forces. Vive Mancinelli!

I have little to add to my opinions of the "Huguenots" performance last Monday night. It was strong as to the male portion of the cast and not remarkable as to the feminine contingent, although Nordica must be credited with continual improvement. The house should have been fuller, but I doubt if Meyerbeer will ever draw like "Carmen," no matter who is in the cast. "Carmen" was written by a poet musician, while "Les Huguenots" was—well, just composed.

I was tremendously interested in watching De Lucia and Calvé on the stage at the same time in "Cavalleria Rusticana," and so were many other people: It was truly an artistic collaboration, and, shall I say, reminiscent?

Edouard de Reszké, who is a much younger man than his brother, can be a huge, good natured boy when he is in the humor. After the marriage scene in "Romeo and Juliet" I caught him in front of his dressing room attired as "Frère Laurent." He looked like one of Rabelais' monks, lusty, full fit to stow away many capons and flagons if he so minded, and then he suddenly trolled out, and in English too, something about "Pretty Polly Perkins," and the stone passageway vibrated with tone. It was not very monkish, particularly as he tripped a few fantastic steps.

Then I went into his brother Jean's room and found him in the hands of his dresser, getting into his black velvet suit, which he wears with such unstudied grace in "Romeo;" another huge man, several inches over 6 feet and great in girth. He towers over all of his associates, excepting of course Lassalle and his brother Edouard. In regimentals in "Carmen" he seemed too big. That bulging chest nearly burst its barrier of cloth. Remember that the stage of the Metropolitan Opera House dwarfs the average sized mortal so that Jean de Reszké looks normal

on it. Close to him however and you feel yourself in the presence of a singularly imposing man, whose largely molded features, rarely expressive, make up a unique personality. His finely modelled legs have but one rival on the stage. I refer to the poetic and well turned props of William Terriss of the Irving Company—a very handsome man himself.

Autres temps, autres mœurs. I suppose a hundred years from now the fin de siècle inhabitants of America will turn up their noses (if they have any, ethnographers say they won't), at Wagner's "Tristan and Isolde," and remark in a blasé manner: "How could our forefathers have stood anything so painfully tedious and slow? They evidently knew nothing about intensity or climax in passion in those days;" and then they will listen to a music drama in a phonograph and swoon with sweet pain. There is one consolation in all this. The anti-Wagnerians have anticipated this criticism.

Leoncavallo's "I Pagliacci" is not so fierce in color nor musically so dramatic as Mascagni's "Cavalleria Rusticana." But it is more diverting, contrast abounds and Leoncavallo gets ahead of Mascagni's empty stage in the beginning by giving us a prologue sung by the clown with his head poked through the curtains. There is lots of comedy in this short lived music drama and the device of a play within a play, while it is older than "Hamlet," yet is always effective. I enjoy "I Pagliacci," despite the fact that musically it is a thing of shreds and patches.

Leoncavallo's musicianship, the mere technical craft, is superior to Mascagni's, but he has not the musical ideas of the younger man. Both borrow tremendously, and I almost sympathize with Mr. DeKoven, who declares that if you borrow a theme in America it is musical burglary, with a life sentence attached. If you boldly crib a melody in Europe it is called "assimilation." Both Mascagni and Leoncavallo assimilate much from their late and I hope revered master, Ponchielli. They ought to revere him, for he has been an artistic father to them, after supplying them with melodic and harmonic small currency.

I like the "Scena Comica" with its old-fashioned Mozartian Minuet and its dainty Gavot. The last is quite pretty and after the few bars in E, the change to A minor makes it a thing to whistle and enjoy. There is not much musically for the soprano to do but the brilliant ballatella with its rather cheap false refrain. Therefore Melba was not in her element. It is a strong acting part and she is not a dramatic soprano. De Lucia, the tenor, was at home as the Pagliaccio. His temperament is too big for his voice, which latter is not remarkable, being reedy and open, but he is an artist of uncommon dramatic gifts and he achieved a genuine triumph. Ancona sung the "Tomo" excellently. He is also a good actor.

Leoncavallo of course had to compose an intermezzo. The word is fashionable now in the musical world. His attempt begins with a phrase like the Siegfried "Trauer-marsch," and is altogether musically unconvincing. It is in the passionate, paragraphic phrases of the piece that Leoncavallo's temperament manifests itself. He has the dramatic sense and has contrived an exceedingly strong dénouement to the work. Mancinelli conducted it with great skill.

Schubert's published a neat vocal score of "I Pagliacci," with piano accompaniment.

Sayre Institute Pupils.—The first public concert by the advanced pupils of Sayre Institute at Lexington, Ky., was given on Monday evening of last week under the direction of Felix Heink.

German Song Recitals.—"Das Deutsche Lied," in a series of three recitals, will be given by Anton Schott, with the assistance of Albert Schott, tenor, and Alfred Ernst, pianist, at Chickering Hall on the Thursday afternoons of January 11, 18 and 25.

Lenox Choral Club.—The Lenox Choral Club shares with the Harlem Philharmonic the musical honors of that part of the city above the Park. The chorus numbers fifty-seven women's voices, under the direction of Miss Maud Morgan. The first public concert was given in Madison Hall, 125th street, last Friday evening before a large and brilliant audience. The soloists were Miss Florence Heine and Mr. Campanari. The chorus under Miss Morgan's energetic direction did some good work, notably in Gounod's "O Sing to God," the incidental solos in which were given by Mrs. Chas. M. Benedict and Miss Lucy Osborne; Abt's "Boat Song" and Bishop's "Hark! the Merry Bells," in which the solo was well sung by Miss Emma Bartlett. She has a voice that would repay cultivation; at present she lacks power. They sing with much spirit and intelligence. Miss Heine chose her numbers with excellent taste, and by her artistic performance won for herself a most cordial reception. Mr. Campanari gave the "Dio Possente" from "Faust" and "Figaro's" song from the "Barber of Seville." He was in excellent voice, and though hampered somewhat by the accompanist gave his selection in a most spirited and artistic manner.



ORGAN STUDY IN PARIS.

"Sans la force la délicatesse dépérira bien vite!"—C. M. PHILBERT.
 "Let the harmony penetrate even into the very bone! You know Bach; you know all."—WIDOR.

IN New York the "Paris Conservatoire" is a harem of sweet sounds, carpets, curtains, perfume, fountains, elegant furniture, softly clad men and women, polished railings, glittering lights, heat, courtly gallants and knightly autocrats of harmony in becoming thrones of dignified state—Fame in the foreground.

In Paris the real "Conservatoire" is a convent—bare, desolate, cold, dreary—in which monks and nuns "called" to "Career" agonize with Talent, Tradition and Time, and come forth equipped for the artistic battle.

A prize at the Conservatoire means "a prize"—a thing to be captured. It means a test of knowledge and power on entrance that would constitute an artist elsewhere. It means grind in a mill of unrelenting conscience under men to whom Art is a religion, Perfection, heaven, and pupils so many souls to be saved. It means growth, development, acquisition, executive, mental and spiritual; to be measured again by a standard of taste in the hands of giants of Art, strength and severity, in whom dwells the spirit described by Victor Hugo in his "93"—of the father who sentenced his own son to death for a negligence in naval discipline. There is neither luxury, petting nor partiality in the Paris Conservatoire.

A square stone paved court bounded by solid gray walls, that make you tremble lest the one small entrance close behind you and you are imprisoned for life. A "conciérge" in uniform, with snapping black eyes under low brow and officer's cap, sees everything and hears all while deaf, dumb and blind, and the noisy group of students gathered around the doors of a dark archway, similar to the bridges in Central Park, know it. It is 9 A. M., as two flirtatious damsels, peeping over one of the stone roofs, the graceful towers of a near-by church sweetly chime the hour, and a gruff clock high up in the courtyard condescends to acknowledge the truth of the remark, though with an air that assures them there is no possible chance of further parley.

The doors open and the small company evaporates. A bare, dark hall, a bleak narrow stairway, a small passage, a narrow door and—Widor's classroom. The place looks unclothed in dying tones of green; long, narrow, lit by six primitive four pane dull-glass windows near the ceiling. A tiny gallery in light green rests on a pink granite wall. Immediately inside of the door is a table shaped like a bracket (—), covered with old green cloth, punctuated with round white ink wells, scraps of copying paper, pens and pencils, a few hard chairs inside the bracket. A grand piano and more chairs lie aimlessly farther on till a small stage is reached, old, worn, wooden, uncarpeted; a piano tucked away in one corner and more monastery chairs.

The curving end is an organ, two manual, eighteen stops; overhead brown, open slat-work that makes one think of a chicken coop or dove cote: old, heavy, dark green curtains clothe the balance of the wooden curve from floor to ceiling. Directly back of the organ bench is a music stand; behind that a hard leather covered rung-backed chair; behind that a long, low, hard, canvas covered school bench, a noble, well inserted patch, indicating the French fru-

gality, further accentuated by the few chairs and the total absence of anything else.

A young man about the age and very like your Mr. Kusdo, the violinist, with a bound copy of J. S. Bach under his arm, slips quietly upon the organ bench and, without ado or more than a glance at the enormous innovation of a woman in the case, plunges into the midst of a Bach fugue.

Once, twice, thrice the same "deedle, deedle, deedle, dee, dee, dee," with grave "tum, tum, tum" from the pedals. What is he at? Every time different, now the accent here, again there, one time this note is short, next time long, here a flute, there an oboe. At last he is satisfied, the strain is joined to another and the fugue flows on. He has no book. The boys who get into this room know their Bach by heart and improvise their own fugues from a couple of notes of motive. "Know Bach, you know all" is the motto here. By this time some 15 men between the ages of 18 and 35 have dropped in, all with books or manuscripts, all with turned up trousers and mud, one with rubber boots on. All are neatly dressed and groomed but have not looked in a glass since removing hat and muffler, so that with the exception of one bristling blonde German, the soft flaky hair lies at narrow angles. Three remain at the table scraping and jotting on MSS, the others clustering round the organ, are buried in their companion's work, humming, differing, keeping time, suggesting.

"Trop vite! Trop vite!! Trop-vite!!! Still and startling as a new tone in a combination, Widor is in the chair with the rungs and the leather seat, the boys fill up on the patched bench and chairs behind him, the heads all clustered together over the one Bach copy on the music stand.

The same short coat and tie, the grey trousers are tucked up once, the neat shoes indicate an ability to pick one's way skillfully through mud, the erect form is independent of chair back, the neck is clean and red above the neat blue coat and white collar, the slight hair is polished to the round head, and one slender hand is beating the other, in that agony of rhythm restriction, which only the master of music teaching can know.

The lesson lasted 2½ hours. In all that time the burden of comment was "Go slow!" The last word as the first was "trop vite!" The master's conception of Bach can be conveyed in these two words as well as though a volume were written. "Slowness" is the first principle of the "Bach style" as Widor sees it.

"Pum-pum-pum pa-pa-pa-a-a!" One could feel the nerve strife between teacher and pupil—the former tranquil, over-looking, understanding, art-ripe, the other nervous, self-conscious, comparatively crude, though an artist, and with the student haste.

"Slow-slow-slow, time-enough-for-hasty-movement, where-will-be-your climax?" all in rhythm with the music. Useless; the nervous tempo keeps up, and young colt might lead the elder by a half head, up hill, down dale through brushwood of cadence and harmony. Twice a veritable halt is called by peremptory slapping of the hands, "Stop, stop, you are playing Bach not opéra-bouffe, allez-lentement!"

The execution was perfect, not a break, not a failure, the thought was intelligent, accents defined, yet it was like a light water color sketch of a mountain landscape. Nothing was quite enough except speed, which was too much. One could see the end coming in the growing anxiety on the faces of the group. At last it came. A damaged trill and a muddled cadence —

Widor speaks so continuously in rhythmic shape that it is a small cyclone when the pretty monologue of French correction and suggestion is broken by a sudden slapping of the hands, a torrent of French words and a "stop." It is as if some machinery tangled and broke down.

"Arrêtez, arrêtez, toute suite! See, see, it is disgraceful. It is like a lot of bourgeois tumbling out of an omnibus, falling over one another!" With abashed air and crimson points to his cheeks, the player is called to a seat close beside the master, while a more exemplary one is invited to proceed. A short, sharp discourse of about seven terse sentences, then "Allez!" as the winding and knitting of thinking harmonies continues. The master's best attention

is given to the delinquent, in low, gentle tone, quiet, impressive manner, with pointed expression, finger now on coat collar, again on sleeve, times toward the floor, again toward the organ, earnestly, rhythmically, clearly, quietly, forcing upon his intelligence the article of the Bach creed. He had little fault to find with the second pupil. He had been chosen to assist in teaching the first. He gave, however, a few suggestions for change of color, use of pedal and lengthening of introduction to climax.

"Voyez, c'est un véritable cadence—1-2-3-4-5-6," himself singing the trill and turn once, twice, thrice, till perfectly done. You should hear him guard that trill. It was a lesson in itself. Till a baby could count the number of turns and feel whether the cadenza began on the upper or lower note, it was not passed by.

(Ah, dear choirmasters, getting to the next measure is a small part of doing one measure well!)

He insists on uniformity between right and left hands in making a trill. Should the left hand be but half as skillful as the right, the latter must retard sufficiently, so that both hands are as one. There must be no jumble or wobble. As for omitting the left hand —!

The next player lacks melodic appreciation. "Fa, fa, sol, sol, mi," the teacher sings, many strains dwelling on the melody notes. By the way he constantly employs do, re, mi, &c., indicating the hold that the solfège system, begun with harmony at the age of seven in the schools, has upon the musical mind here. Twice he slipped from his seat to the bench to force the importance of what he said, and the melody was brought out with several different stops.

He frequently insisted upon "breathing" with the organ as a means of phrasing. As in singing he taught them to watch for beginning and end of a thought and "respirez," though not marked in the work. He also taught the separation of organ point from phrase, an illustration of which may be found in Sonata 2, page 11, Peters' edition, where the first two pedal eighth notes are joined together and quarter notes in bass and treble. He showed how useless and unmeaning to connect the two pedal notes together just to make a majestic "pom pom" of calling attention, the bass and treble notes at same time separated from the following phrase which ends on *f*. The fourth measure on page 13 he called "beautiful superb harmony," when dwelt upon and listened to, how it was but an indifferent and neutral link when slurred over or played rapidly. "And it was so."

"You must put yourself in the circuit," he said, "when playing Bach. You must feel the music not the notes. You must feel the color; you must think of the sounds of the instruments and what instruments Bach intended to be used and also how he missed the instruments not yet created! If there is any flaw in Bach it is due to the insufficient instrumentation of his day!"

"Long crescendos! In Bach a crescendo or diminuendo should occupy five or six bars. It is a crime to make it in one." Strong accents are insisted upon and illustrated. "Plus et plus grandement" was said over and over. "Continuity," "gravity," "depth" were spoken of as if material qualities. "Make responses," "How rich that idea—see it," "Supe-r-b-e!" "Enter into that thought quick, quick. It is inlaid," "Make it like writing for c-l-e-a-rness," "When you play Bach fast it is like wheels going around without belts in the machinery—a whirl without action." "You pull like a horse running away; why is this?" were some of his sentences in French, that is yet twice as forceful.

He does not bear a whisper or inattention. Once two turned their heads at the arrival of some one in the room "What is it who arrives!" he said sadly. If he hears a whisper he looks in its direction without seeming to look at the person, as one disturbed in sleep—so wrapt is he in the work.

At a page of thirty-second notes and nothing else, he insisted on "exactness," "tranquility," "continuous legato," "equality," "precision," "strong accent where the theme arrived" and once indicated loose wrist motion. He spoke of the relation between strains as a matter of "thought," spoke of "growth," "mounting," "climbing" in going toward climax. An ever majestic pedal intent, and

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through, and in all a new coin distinctness and solidity in every point pervaded the instrument, and the Bach technic was closed.

Next was an improvisation. Turning to one of the boys, motioning him to the organ, Widor hummed the opening motive of the Beethoven andante in D minor. From that brick the pupil was to construct a château according to the highest known rules of musical construction. He might choose his own colors and devices in building, but the château form must stand out clear and distinct when finished. First he was made to give the analysis of the composition while pushing and pulling the few stops that were to be the color of his work. Widor aided him by a repetition of the last four notes of the motive, and again the first two, as at the word "Allez" the theme was taken up surely and steadily and marched along through changes of key, color and shape to the end.

In this work there was no technic talk. Attention was concentrated on form and color. All were following instead of accompanying the player, except the master, who seemed to anticipate every move even the failures, more than once steering the player from the rock toward which he headed. In general he waited till the idea was expressed before making suggestion. He spoke of stop-change as "orchestration" always. He frequently called for opinion and suggestion from the students, paying particular attention to the "bristling German," who was evidently a new comer. A second pupil was made to improvise on the same theme with change of "orchestration" and did it well.

He was a young man by the name of Vienne, who, almost wholly blind, is the leader of his class. (I will tell you later how Widor teaches him.) He last term took the second prize. Widor thought he ought to have had first, as the slight hesitation which lost him was a superficial one. He has a sensitive face, a noticeably long head from forehead back and small hands. He found his seat at the organ without assistance. His playing was "finer" than the other, more delicate and tranquil, the ideas, more original, the whole more "spirituelle." Widor seemed to listen more in pleasure and interest than criticism, dropping gentle words of praise through the piece.

"Don't hide anything," he said. "Make your rests speak." "You must never forget your theme for orchestration. It must be constant preoccupation (by which he meant anticipation), not to neglect one for the other." "You can enjoy yourself making color through these," he said, through a simple movement. "A-a-a-h, now we come to our A major!" bending toward it as the organ stole through the relative chords. "Bene, bene!" For, strangely enough, Widor, when thoroughly pleased employs the Latin word for "good" or "well," instead of the stereotyped French "bien." By this it was that Miss Welles first knew she had gained his good will.

Next came drill on the "Planchon," or church service, for which he left his chair for the organ bench close beside his pupil, the rest all gathered closely about the two, and there for some half hour he worked like a laboring man in a concentrated undertone, showing how to connect with chancel organ, how to improvise, how to play from figured bass, how to "build a Planchon."

After which Bach chorals.

What dull, lumbering, monotonous, stone-breaking old times to the uninitiated. Never was more enthusiasm over Italian opera than among these students of construction. Work was commenced in Peters' edition, page 10, and continued through some five or six heavy, homely growls of sound, played remarkably well by a young Frenchman who also writes well. What a luxury of something they all seemed to find in these. The high cheek bones of a young Belgian, who did nothing but look on, became perfectly crimson with the tense attention. Every change of harmony, every jolt of the old coach of construction was reflected in the faces of the men, who seemed lost to all else. There was positive excitement over the introduction of a trumpet in one passage. Widor stirred and held by the truth and sincerity of his own enthusiasm, by an occasional word of pleasure or suggestion, a smile to some pupil, a picture of some phrase in pantomime. The blind man seemed to know them all by heart, for at the slightest hesitation he was ready to suggest stops, &c.

Next a piece was chosen by a pupil who had trouble with color and a study in color was made of it, all joining with

the master, who suggested without dictating. He called an old stone wall of sound "très gai," referring doubtless the construction, which certainly was rich. "Take three or four of those by heart," he interjected at the close as one might suggest the memorizing of four lines of poetry or a strain of opéra bouffe.

The last was the study of a composition by one of the pupils, a pretty thing, grammatical and original, played a little nervously by himself, after which the blind one sat down and played the same with changed orchestration. There may not have been a luxury of carpet and curtains in the room. What a richness of talent and art development!

What an application of composition and harmony rules! What an advantage to musicians—to music!

I wanted some force to come, seize Widor bodily, place him in a sack, carry him to a steamer (the only way he will ever be "coaxed" to leave Paris), bring him to New York, set him down in an elegant throne in front of an organ, and to have every New York organ player and student compelled by law to sit and listen to what he had to say and do. Such work as this and just such is what is needed there.

Imagine how useless it would be for one to come here! All unprepared, unversed in the rudiments and technic of organ playing, and attempt to take on this artistic color, and how more than useless without a knowledge of the French language.

How these boys live and study, their probable expenses here, &c., must be kept for a future letter.

FANNIE EDGAR THOMAS.

Nicodé.—Mr. J. L. Nicodé has begun a series of orchestral concerts at Dresden with the Chemnitz Orchestra.

Albert Becker.—The B minor mass of Albert Becker made a great impression when produced at Dresden by Pastor Römhild.

Chamber Music in Paris.—The Paris concerts of chamber music given by Mrs. I. Philipp Loeb, H. Berthelier, Balbreck and L. Carenbot were resumed December 20 at the Salle Erard.

Ranckenecker.—A one act opera "Sanna," by Georg Ranckenecker, has been given with great success at Elberfeld. The score of this work, was returned *unopened* by the judges of the Gotha prize competition, a month or two ago.

Hona Eiberschuetz.—The young pianist Hona Eiberschuetz will commence an artistic tournee in England next month, appearing at the Crystal Palace and the Henschel Symphony concerts. She will close her series of performances in Paris in April.

Paris "Grand Concerts."—The Paris "Société des Grande Concerts" has come to grief. There does not exist in Paris a public sufficiently fond of music to support four concerts a week. Mr. Derembourg will therefore change his "Éden" into a café concert.

Italian Operas.—During November three new works were performed, "Messinella," by Brunetti, at Cagliassi, November 7; "Marcella," by Marzani, at Codogno, November 18, and "Vanden," by F. Clements, at Bologna, November 27. The last named encountered a killing frost.

Chaudesaigues.—The "Ménestrel" announces the death of Mrs. Chaudesaigues, widow of the famous song writer and mother of Mrs. Miquel-Chaudesaigues, a well-known vocal teacher. The deceased was a distinguished teacher of piano in the times of Herz, Ravina, &c.

"Faust" in Russia.—The "Journal de St. Petersburg" corrects some misstatements respecting "Faust." The work was played in Russian twenty-five years ago at the Imperial Theatre and had 354 representations. At present it is being given in the capital on three Russian stages, and there is not a city in the country that has a Russian theatre where it is not a favorite.

Henri Hirschmann.—The official performance of "Ahasuerus," the cantata crowned by the French Academy of Fine Arts at the last Rossini competition, took place lately at the Conservatory of Paris. Mr. Hirschmann is a pupil of Massenet, and has ideas which he develops in the normal fashion. This score has force and strength as well as grace, sentiment and emotion. Mr. A. Pouglin says that his début is an excellent one for any young composer.

Announcement.

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WELL, how did Santa Claus treat you? Very generously? That's good. Nearly everybody says the same thing. Santa must be a republican and a firm believer in the McKinley bill and Bill McKinley. There are yet several counties to be heard from, but the following data are in the main correct:

Walter Damrosch, a new orchestra, free from all Unmusical, Immutable, Unprotective Disunions.

Dr. Antonin Dvorák, a package of brand new American folk song themes.

Theodore Thomas, an illustrated volume of World's Fair music, with his picture as a frontispiece, and with the author's sincere regrets.

Anton Seidl, a demijohn of American appreciation, a highly palatable cordial, to be taken in small doses. Italo Campanini, a new arytenoid cartilage.

Andrew Carnegie, the prayer laid foundation stones of ten new music halls in various cities.

John Jacob Astor, the earnest thanks of all true hearted American musicians for his generous aid to the Manuscript Society.

Each ex-member of the Symphony Orchestra of New York, a daily free plate of hash and cup of coffee for the space of five months.

Messrs. Abbey, Schoeffel & Gran, a monastery, a trash basket and an ancient.

J. C. Duff, a first-class opera company.

Reginald De Koven, the complete orchestral scores of half a dozen new comic operas.

H. E. Krehbiel, a working musical library, bound in calf.

W. J. Henderson, a motto, worked in beads and framed in gilt, in the following Shakespearean language: "O gentle lady, put me not to't, for I am nothing if not critical."

George Hoodwink Wilson, an annual World's Fair to conquer.

Heinrich Zoellner, a generous amount of toll gatherings.

Frank van der Stucken, a patchwork quilt.

Dr. Carl E. Martin, a swallow or two—in a cage.

Dr. Carl E. Duff, a bottle of cologne.

Miss Kate Percy Douglas, a box of dates.

S. Fischer Miller, a \$1,500 church choir salary.

Grant Odell, a mustache.

John D. Shaw, a new bass solo.

Louis R. Dressler, the directorship of a New York church choir, with big pay.

Frederic Dean, material for a prize lecture on the music of the spheres—not billiard balls.

Gerrit Smith, a whole year, with twenty-seven hours to each day.

Wm. C. Carl, a Guilmantian technic.

George W. Ferguson, a gilt edged contract with a first-class grand opera company.

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 Miss Geraldine Morgan, a Guarnerius.
 Miss Bertha Brusil, a Gemünder.
 Victor Herbert, a brass band studded with diamonds.
 Rafael Joseffy, a longing desire for publicity.
 Dudley Buck, large royalties.
 Jerome Hopkins, a level head.
 Victor Baier, another singing society.
 Every long haired musical crank, a pair of scissors.

The Handel and Haydn Society, of Boston, sent to Gotham for its "Messiah" soloists and gave a highly successful performance accordingly, under Carl Zerrahn's veteran baton. The soloists were: Mrs. Anna Mooney Burch, Miss Carlotta Desvignes, George Simpson and Dr. Carl Dufft. Miss Desvignes hails from London, this being her first season in America, with headquarters in Gotham. Nothing need be said in praise of a lady who comes here a stranger and is at once engaged on her merits to do "The Messiah" contralto rôle with the Hub's famous society and with Damrosch's Oratorio Society of New York. Such bookings speak volumes. There is an interesting item in connection with the recent performance in Boston. George Simpson's first appearance in "The Messiah" was with the Handel and Haydn Society just thirty-seven years ago. His last appearance, for he says he will never sing it again in public, was with the same organization on Monday, December 18.

Miss Myrta French sung on Christmas morning at Dr. Eccleston's church, Clifton, Staten Island. Next Sunday morning the church will celebrate its half century of existence, and a quartet, consisting of Miss Myrta French, Miss Marie V. Parcells, Henry C. Carpenter and Adolf Dahm-Petersen, will go from Gotham to assist. An excellent and attractive program has been prepared.

Silas G. Pratt's "Brownie Song Book," written "for children, young and old," and dedicated to Sol Smith Russell, is meeting with an extensive sale. Mr. Pratt has recently arranged a Brownie play or operetta, with the song book as a basis. The numbers are richly orchestrated and the stage business is novel and very amusing. It will probably be brought out soon in Gotham for the benefit of some charitable institution which cares for "real live" little Brownies.

The Brooklyn Oratorio Society, T. Merrill Austin, Director, gave the first concert of its second season last Wednesday evening, at the Calvary Baptist Church, Sumner avenue and Decatur street. Gaul's "Ten Virgins" constituted part one of the program, and part two consisted of miscellaneous selections. The soloist were: Mrs. Marie Antoinette Summers, Mrs. Kathrene Cavannah Parker, J. H. McKinley and Dr. Carl Dufft. Miss Edith Hall was the pianist, G. Warring Stebbins organist and Carl Venth concert master of the orchestra. Gaul's beautiful work was finely interpreted, and the society has at once taken a high rank. Mr. Austin is a thoroughly competent and earnest director, and under such a man an organization is bound to grow and succeed. The chorus now numbers one hundred and four good voices. Special mention should be made of the soprano soloist, Mrs. Summers, who has a clear high voice, a fine presence and an artistic style. She should be heard more frequently in concerts of this character. The chorus will soon be increased to one hundred and fifty members, and the good work will go on more bravely than ever.

J. Lewis Browne, of Toronto and the United States, is out with another new song, "Two Dreams," which is dedicated to his friend Jason W. Wait, of St. Paul, Minn. The words are by the Rev. Charles D. Andrews, and are beautifully set to music by Mr. Browne. There is a dainty

waltz movement, and the song is published in two keys, so that any singer can use it.

The recital given at Steinway Hall by Miss L. Florence Heine, violin, and Miss Marie L. Heine, piano, with the assistance of Victor Herbert, 'cello, last Thursday evening was a genuine treat. The ladies are emphatically artists, and we all know what Mr. Herbert is capable of doing with his 'cello.

Mrs. Adele Laeis Baldwin, the charming contralto, sung at the Roseville Avenue Presbyterian Church, Newark, on Sunday evening, December 17. Her principal number was the evening prayer from "Eli," which she rendered in a most finished and artistic manner.

Haydn's sixteenth mass was magnificently sung by Dr. George B. Prentice's choir at the church of St. Mary the Virgin on Christmas morning. Miss Emma Heckle was engaged as solo soprano, and did the work admirably.

A brilliant musical and literary entertainment in aid of Christ Hospital was given on Tuesday evening, December 19, at Hasbrouck Hall, Jersey City. The artists were Miss Ida Belle Cooley, soprano; Mr. and Mrs. Henry Firth Wood, reciters; Homer N. Bartlett, pianist; F. A. Mollenhauer, violinist, and Louis R. Dressler, organist and accompanist.

Silas G. Pratt will give his highly interesting "Musical Metempsychosis" at Chickering Hall on January 23, under the auspices of the New York Council of the Royal Arcanum, of which Mr. Pratt is a member.

Miss M. Louise Segur, the well-known soprano, gave a delightful musical last Wednesday evening at the apartments of Mr. and Mrs. J. Edward Barclay, 779 West End avenue. Miss Segur sang three numbers in a broad, artistic style, and was assisted by William Russel Case, piano; Mr. Van Praag, violin, and Otto D. Binger, 'cello.

Cyril Tyler, the famous boy soprano, will not return to the United States till next spring. He is giving recitals with Paderewski and sharing the honors with him, according to the English papers. Good boy, Cyril!

Leland T. Powers was to have appeared in "The Rivals" last Thursday evening at Music Hall, under the auspices of the General Society of Mechanics and Tradesmen, but owing to a railroad accident he did not arrive. On very short notice another program was prepared, which seemed to give much pleasure to the large audience. Those who took part were Miss Louise Gerard, soprano; Miss Dora V. Becker, violinist; Leonard E. Auty, tenor, and Addison F. Andrews, humorist. The brevity of the entertainment was its chief fault.

The Whitney Opera Company, of which Fred. C. Whitney and Gerald Jerome are the proprietors, sung De Koven's "Fencing Master" at Daly's Theatre during the past fortnight to very satisfactory houses. This week the company is in Newark. A tenor voice like Mr. Jerome's is seldom heard on the stage. It is remarkably high and sweet. The principal tenor solo of the opera contains so many high notes that every tenor except Mr. Jerome has been compelled to sing it a tone or so lower than it was written. But a few B naturals do not terrify Gerald in the least. He is right at home when among the altitudinous notes, singing them without effort.

Gerrit Smith gave an organ recital on December 14 at the Central Presbyterian Church, Summit, N. J., assisted by Mrs. George F. Vreeland, soprano; Mrs. Marion Christopher, accompanist, and the choir of the church, led by W. C. Sampson. The new organ was built by Hook & Hastings, of Boston. Dr. Smith's improvisation, showing the resources of the organ, was especially admired. The choir gave a particularly fine performance of a beautiful Te Deum by Louis R. Dressler.

The choir of the South Church gave an excellent rendition of part first of "The Messiah" last Sunday afternoon. The bass solos were sung by Orme Darvall; otherwise the choir was as usual. "Elijah" will be given on the last Sunday afternoon in January.

The Church Choral Society, Richard Henry Warren conductor, will do Harry Rowe Shelley's new work, "Vexilla Regis," written for the Society, also Mendelssohn's "Lauda Sion," at its first services this season, January 17 and 18.

The soloists—with the exception of the contralto, who has not as yet been selected—will be Miss Kathrin Hilke, soprano; McKenzie Gordon, tenor, and James A. Metcalf, baritone.

Miss Bertha S. Bucklin, the young and gifted violinist, is spending the holidays at Little Falls, N. Y., with her relatives. She expects to return to Gotham about January 4 prepared to fill engagements.

Francis Fischer Powers' second musical occurred last Wednesday afternoon at his music rooms in Carnegie Hall. Mrs. Gerritt Smith, Perlee V. Jervis, Miss Isabel McCall and Victor Harris assisting Mr. Powers and his brilliant pupils, Miss Lillian Kent, contralto, and Dr. Eugene W. Marshall, baritone. Among the prominent guests were the following:

Mrs. Henry Roso.	Mrs. Wallace.
Mrs. Frederick Betts.	Mrs. Robert Endicott.
Mrs. Colonel Beecher.	Mrs. George Place.
Mrs. Arthur White.	Miss Marguerite Hall.
Mrs. Roderick Terry.	Mrs. Albertini.
Mrs. Wm. Winslow Sherman.	Mrs. Samuel Coleman.
Mrs. Edward Knox.	Mrs. Df. Janeway.
Miss Nora Swenson.	Miss Rogers.
Miss Lamont.	Miss Emma Thursby.
Miss Kissam.	Mrs. Lillian Blauvelt.
Miss Paine.	Mrs. Samuel Thorne.
Miss Callender.	Mrs. Taylor.
Miss De Forrest.	Mrs. Valentine.
Mrs. David Stewart.	The Misses Valentine.
Mrs. Theodore Toedt.	Miss Emily Winant.
Mrs. Emma Marcy Raymond.	Mrs. Archer Panoast.
The Misses Herriman.	Mrs. Frederic Nathan.
Mrs. J. B. Cornell.	Mrs. Hafl.
Miss Meigs.	The Misses Hafl.
Miss McAlpine.	Mrs. Goadby.
Mrs. J. H. Lane.	Mrs. Frederic Griffiths.
The Misses Barclay.	Mrs. H. J. Davidson.
Mrs. Joseph Knapp.	Mrs. Ogden Doremus.
Mrs. Gregory.	The Misses Gregory.

Miss Kent's voice is one of the best cultivated contraltos among the younger singers heard at present in Gotham, and she possesses every requisite in appearance, manner and musical temperament for becoming a prominent artist. Dr. Marshall has a rich, powerful baritone voice—almost a basso cantante. Most of his tones resemble those of Mr. Powers, especially in his mezza voce.

An excellent concert was given last Thursday evening by the choir of the Greenwood Baptist Church, Brooklyn, assisted by Miss Mattie L. Carine, soprano; Dr. E. Walton Marshall, baritone; Master Charles Meehan, soprano; Frank Frost, violin, and Mrs. A. C. Ripper and H. S. Sammond at the piano. Mrs. M. C. Wardell was organist and director. Part first was miscellaneous, and part second consisted of selections from "The Messiah." Master Meehan gave a superb rendition of "I will extol Thee," from "Eli."

Pollini.—The contract of the Theatre Society of Hamburg with Pollini has been renewed till 1907.

Judic.—Mr. Georges Beyer lately delivered a discourse at the Théâtre d'Application on "Anna Judic." Mrs. Judic was present and sang some of her best songs.

"L'Attaque du Moulin."—Mr. Bruneau's new work will be put in rehearsal at the Théâtre La Monnaie Brussels, with Mrs. Nuovina in the principal rôle.

Lappert on Liszt.—W. Lappert, thus writeth of Liszt: "Liszt's 'Faust' Symphony—it lasts, I hear, eight minutes—is a trial to the nerves and patience of the public. Some may like it; it makes most people tired. If Director Schuch gives any more such stuff, a hospital will have to be erected in the neighborhood."

An Italian Prodigy.—Italian critics think that they have among them a young singer who is to create a great sensation. Her name is Maria Pettini, and her only instructor has been her mother, who has been a singer of some distinction. Recently the Roman Academy of St. Cecilia offered a diploma of merit and Miss Pettini entered the competition. The audience before whom she sang was the most critical one Rome could show, but her hearers were so delighted that, contrary to their usual custom, they applauded loudly. The diploma was awarded to her with out one dissenting voice.

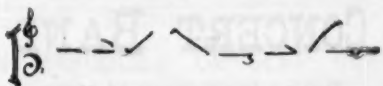
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December 6 1898.

MAX VOGRICH'S opera "King Arthur" received its first production at the Neues Theater November 26th. Despite the almost general disapproval which this first performance elicited, Mr. Vogrich has no reason to lose confidence in his abilities. Of the countless musicians suffering from the prevalent epidemic of writing operas, he may consider himself one of the very few really ordained. His opera is far superior to most productions of recent years, especially those of the Italian school. The following criticism is written upon a hearing of the second performance, at which the dubious feelings awakened by reports upon the première were rapidly dispelled and changed to delight and admiration which prevailed and increased until the close. The audience, on this occasion very small, was again reserved; at opportune times there was always applause, but the manifestations of approval were not spontaneous, not enthusiastic—though they never are with small houses at the Opera.

Both as dramatist and composer Vogrich has unusual aptitude. An opinion upon him as a librettist is reserved, not having sufficiently studied the text. In this first dramatic attempt he has created many situations and actions that are extremely effective and show extraordinary qualifications. True, sometimes the inclinations of a first effort—to crowd too many ideas into one work, to be sensational, so to speak—are apparent. Vogrich cleverly saves several scenes from a semblance of spectacularism by letting the curtain fall on a quiet, pathetic or impassive action. The same and only objection may be made to the music. The music never shows plagiarism, yet in many effects it is too apparent that the composer's prototype is Wagner. Why must most composers of the present day insist upon imitating Wagner? None can. None will, until one is born with his personality, his emotions and talents. What made Wagner great was that above all things he could censure himself; that he only gave himself, not imitations of great masters whom he idealized.

It is not necessary for Vogrich to copy anyone. He has ideas of his own and has them plentifully. Furthermore, his opera is best when he forgets all prototypes and is himself. But when occasionally he strays into imitations, then, and only then there is noise. Yet this is so seldom and for so short a time that the current reports of "a noisy opera" are the grossest injustice. In addition, these unhappy moments are mitigated, because they occur for the most part in the preludes and during spectacular commotions. The various parts are carried out with the utmost consistency and dramatic verity. Likewise concordant are the situations, especially those where the action is confined to few.

Mr. Vogrich may be earnestly urged to continue applying his great talents in the direction taken. As has been the case with most great works, "King Arthur" will not be readily appreciated by a general public. Unlike the sensational fashionable operas, this work will have to battle for a place, but this once won will be lasting. If the opera should not prove an ultimate success with the public, Mr. Vogrich may have the satisfaction that many other crea-

tions of the highest worth have fared likewise. An opera composer ventures a great deal, almost everything, upon one trial. If the repertoire of the opera in New York should be enlarged by modern works, "King Arthur" by reason of intrinsic worth has one of the first claims for consideration.

The following may give an idea of the plot: "King Arthur," turning from the water spirits, has taken a consort, and for this disloyalty they prophesy the loss of his magic sword "Excalibur," dissensions in his domains, as well as disgrace through "Lanzelot." "Lanzelot," a hero of the count, is enamored of the "Queen Ginevra," and in the first scene the two, after battling with pride and scruples, part with confessions of mutual adoration. In the next scene, "Lanzelot" having been wounded and for many months nursed by "Elaine," the daughter of "Astolat," has unwittingly won her love, a feeling which he does not return, and which it pains him to be informed of by her father, who, to cure his daughter of her infatuation, persuades "Lanzelot" to take a cold farewell and offend her. In consequence the girl dies broken hearted.

The second act shows the court of "King Arthur." There is general rejoicing upon "Lanzelot's" return. Subsequently left alone with the "Queen," she upbraids and spurns him. Then a bier is carried in and placed before the throne. On it is the corpse of "Elaine," whose dying request was to thus deliver a letter to the "Queen." "Lanzelot," in bitter regret, wishes to do penance and completely renounce the "Queen." Her infatuation being thereby rekindled a great scene ensues, which is witnessed and brings about the catastrophe. Being disappointed in the wife he idolizes, "King Arthur" sends her to a nunnery, is charitable to "Lanzelot" and himself goes into battle. In the last act, wounded and dying, he reconciles the spirits by having his only attendant hurl his magic sword into the sea, when a vessel approaches to carry him to eternity.

The performance was exemplary. Miss Doxat, as "Ginevra," gave a masterly exhibition of dramatic singing which left absolutely nothing to be wished for. The part is excellently suited to this great and conscientious artist. Miss Dönges' singing as "Elaine" showed a marked improvement. She carried the part through very satisfactorily. Miss Osborn, as the son of "Astolat," did exceedingly well. Her beautiful voice is rapidly receiving a high development, while her acting would be creditable to one of many years' routine. Mr. De Grach's singing of "Lanzelot" in many respects could have been improved upon materially. Mr. Schelper for the greater part was at his best, which expresses a great deal. The rôles of "Astolat," Mr. Wittekopf, and "Bedivere," Mr. Knüpfner, were in the hands of as excellent artists as could have been desired.

The Akademik Verein's custom of giving the old masters representation at their first concerts each season has brought to light many a gem. It is only to be regretted that most of these, after having given enjoyment on the one occasion, are again relegated to obscurity. When an enterprising conductor like Professor Kretzschmar reveals hidden treasures, and when these are truly revelations to the audience, it shows the utter absence of a democratic spirit with contemporaneous conductors who refuse or neglect to introduce them at their concerts. In following the programs of concerts everywhere, one cannot help being impressed with the limited repertoire of most orchestras and conductors. The usual cause is that they look to modern composers for worthy additions, and, with only occasional exceptions, vainly so. Why not study and choose from the wealth already provided? Of course this requires ability, judgment and opportunities.

The conservative tendencies in Leipzig are very propitious to such efforts, and when the Akademik Verein brushes the dust off some forgotten gems they always have

as satisfactory a reward as can be found in enthusiastic appreciation.

At their second concert the overture by Johann Dismas Zelenka (1728) was one of these noteworthy numbers. Taking this as a criterion of the composer's abilities, Moritz Fürstenau is justified when in his history of music he mentions Zelenka in the same breath with Bach and Händel. Exemplary in form, brilliant and original in construction, the middle movement a masterpiece in polyphonic composition, this overture must have an irresistible charm to musicians; and on this occasion, as a first number on the program, was very successful with the audience. The "Reigen Seliger Geister" and "Furientanz" from Gluck's "Orfeo" (1784) might with equal right claim a prominent place in the repertoire of every good orchestra. How restful such music is to one surfeited with daily concerts of modern music! Carl Reinecke played the Mozart C minor concerto with even greater success than at the Gewandhaus on the occasion of his anniversary. The Haydn symphony in D closed this excellent and highly enjoyable program. After an evening of such music one is again strengthened for the routine diet.

Beethoven's "Eroica" symphony and Cherubini's "Abenceragen" were played unusually well at the eighth Gewandhaus concert. Both orchestra and conductor were at their best. Miss Margarete Voretzsch, from Halle, played the Schumann concerto, "Chromatic Fantasie" and fugue, Bach, and capriccio, op. 76, No. 2, Brahms. She is quite an acceptable player, but no artist, and certainly only artists ought to be engaged for Gewandhaus concerts. One hears such efforts at conservatory commencements, and for them the coveted diplomas are awarded; but from that stage to the one of an artist is yet a long way. At less pretentious concerts the playing of Miss Voretzsch might be highly commended. But why do players of this class play Bach in public? Do they imagine that when they strike all the notes they are playing Bach? All second-class players seem to have an especial design upon the "Chromatic Fantasie." No wonder the public does not appreciate Bach! They seldom, if ever hear his works played. Pianists may study Bach, but only the greatest artists should play his compositions in public.

Francisco d'Albade, though not in perfect voice, proved the best male singer heard in Leipzig for a long time, and the audience, as is always the case when a true artist appears, was not long in finding that out. He has a magnificent high baritone perfectly cultivated, and sings with a highly artistic temperament. His numbers were: Aria from "Hans Heiling," Marschner; aria, "Tommaso," Giordani; "L'étoile," Faure.

D'Albert's program at his second recital, December 4, a decided contrast to his first, was: Suite Anglaise No. 6, Bach; sonata op. 10, d'Albert; nocturne, op. 9, No. 3; polonaise, op. 44 and scherzo, op. 20, Chopin; fantasie, op. 17, Schumann; giga con variazioni, Raff; and rhapsodie Espagnole, Liszt. D'Albert was unusually well disposed. The largeness and singing qualities of his tone appeared to the best advantage. As played on this occasion, even the musically uncultured would understand and appreciate Bach. The English suite and d'Albert's own sonata were probably the numbers most highly appreciated by the audience and, like the suite, d'Albert's sonata will only be effective when played as he played it; then, however, it is a revelation (to all but those who are too busily occupied trying to establish who inspired the ideas). Of the Chopin members the scherzo and polonaise were more satisfactory than the nocturne. Apropos of the nocturne, does anyone beside d'Albert fancy the habit of repeating one note for effect ever so many times after some passage or part before proceeding?

Carreño, who was one of the most attentive listeners—and for whom d'Albert, judging by his looks, seemed to

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play—appeared also to be one of the most highly pleased, and after the Chopin numbers visited her husband in the "Künstler-Zimmer." The stimulant seemed electrical, and when d'Albert returned, brushing his mouth with his hand, he attacked the Schumann fantasia with verve and finished that and the other numbers, from a technical and emotional view point, in a really bewildering manner. Of course there were the usual recalls and encores.

The magic name "Wagner," which headed the announcement of the second Lisztverein concert, attracted to the Albert Hall one of the largest audiences of recent years. Siegfried Wagner was the conductor; Miss Herman Fink, from Weimar, the vocalist, and Miss Elizabeth Reynolds, pianist. Following is the program:

"Les Préludes," symphonic poem for orchestra.....Fr. Liszt
Aria, from "Fidelio," "Abscheulicher".....Beethoven
"Die vierzehn Engel," from Händel and Gre-
tzel.....Engelbert Humperdinck
Concerto for piano and orchestra.....Grieg
Ten minutes' pause.

"Tasso," symphonic poem for orchestra.....Fr. Liszt
Lieder, with piano accompaniment—
"Die junge Nonne".....Fr. Schubert
"Loreley".....Fr. Liszt

Nocturne, C minor, for piano.....Chopin
Polonaise, E minor, for piano.....Fr. Liszt
Overture to "Flying Dutchman".....R. Wagner

It requires no small degree of moral courage to express in unqualified terms one's convictions upon the abilities of Siegfried Wagner as a conductor. Whoever has not witnessed the really phenomenal success of one from whom achievements in this direction were not dreamed of until quite recently can hardly from a description appreciate the fact as it is. In fairness it is proper to criticize of those appearing in public only what they tender, not their ambitions. And, as the conductor of the above program, Siegfried Wagner has entered the ranks with the first. The technical part of conducting he has completely mastered. He knew his scores and could express his ideas. That which is so very highly to be valued of his conducting is that he had been able at the rehearsals to so thoroughly acquaint the orchestra of his intentions that at the concert in a true sense they were his instrument upon which he played. He had the composure of one of years of routine. The baton was wielded with his left hand, the right seldom being used. When he did use his right arm it always had a particular significance. In common with the greatest conductors he accomplishes more with facial expression (being able to make his players look at him) than by constant swinging of arms. In the greatest climaxes he has the habit of his father of rising up and down. His beat is decided and very comprehensible, only occasionally a little too quick, too unexpected. The movements preceding a quick or decided beat are really more important than the beat itself, and Wagner has not quite mastered the art of always letting his forces anticipate exactly the following beat by a preliminary motion.

His conceptions? Were largely conventional, having been greatly influenced by his mother, as might be expected. The artistic repose with which he carried out his intentions was one of the most imposing features. Especially was one therewith impressed in the preludes. The Humperdinck number has not much worth and was coldly received. In Liszt's "Tasso" and the "Flying Dutchman" overture the accuracy of the orchestra's playing and the harmony between them and the conductor were almost sensational.

Is he a genius? In answering that question critics so often abuse their province. What constitutes a genius? What in the first place is the object of music? If the composer is possessed of emotions, which emotions, if properly expressed by the conductor, will create a strong sympathy between the work and the audience, will inspire and enthu-

them to exultant manifestations: then the conductor who does this is a genius. When Wagner appeared he was coldly, critically received by the audience of perhaps 2,500. After the first number he had won his audience. After "Tasso" he had a phenomenal success; after the overture this was sensational. Is not such a man a genius? If a schoolmaster should accomplish this he would be a genius. Scholars very often highly please a critic, but only a genius will conquer a critical audience—one that is in a position to draw comparisons with the acknowledged greatest of the day. His musicianship Wagner manifested in conducting the accompaniment to "Abscheulicher." It could not have been more discreet, more precise and in accord with the singer. Siegfried Wagner's début in Leipzig was a very great success. If what he undertakes in future is carried out equally well, the proverbial prejudice against the sons of great men will soon be dispelled so far as he is concerned.

Miss Fink's singing was best in the aria. She has a beautiful, large voice, which is also very flexible and highly cultivated. The Lieder, for the greater part very excellently sung, were marred a little at times by an evident cold. Miss Fink is decidedly one of the best singers heard here for some time.

A second débutante was Miss Reynolds, and from her reception by the audience she has every reason to feel assured of being able to carry out every reasonable ambition in her artistic career. She is very matured musically, and possesses an intellectual temperament seldom to be found with one of her sex. In addition to the numbers on the program she played for an encore Liszt's "Waldeinschönchen." The accompaniment to the concerto under "Herr Musikdirector Jahrow" could have been much improved upon.

Richard Strauss, occupying a box with the Princess Elizabeth of Mecklenburg, seemed one of the most enthusiastic over the success of Siegfried Wagner. He applauded most energetically and shouted "bravos" vociferously.

The orchestra of the 134th Regiment since it has been materially strengthened, and as a result of the severe drilling under the best conductors, now gives excellent satisfaction. It has now fully an equal rank with the Philharmonic of Berlin. The strings are better and the wind fully as good.

AUGUST GÖSSBACHER.

Sonzogno and Cowen.

THE following is Mr. Sonzogno's communication with regard to the withdrawal of Mr. Cowen's "Signa," together with a statement by Mr. Cowen:

Having been placed by several prominent English newspapers in the position of a culprit, I beg to be allowed to say a word in my defense. While Mr. Cowen's over zealous friends were amusing themselves in the attempt to disparage, with criticism that found no echo, an Italian work produced almost at the same time as their compatriots, I could remain silent and ignore their discourtesy. But as I now find that Mr. Cowen has himself stated to his friend, the "Star" correspondent, who is not ashamed to make it public, that I have "simply wished to produce the opera for the sake of posing as a patron of English music," I am compelled to point out that Mr. Cowen's insinuations must not be taken seriously, inasmuch as in the first place English music (of which fortunately his works are not the sum and substance) has no need of any one's patronage and least of all of mine.

Mr. Cowen knows that better than anyone else, as he came to Italy to produce his new work after an operatic experiment made by him with less success in his own country.

Without patronizing anyone, I should have been delighted to have procured a success for an English composer, for I

know that the Italian public has always received with enthusiasm the newest musical productions without demanding from the composers any certificate of birth, just as the English have received with kindness the works of Italian composers.

When therefore I accepted the proposal made to me by Mr. Cowen's friends to bring out his new opera in Italy, I had not even examined it, and I fixed an approximate time in which I should be able to carry out my undertaking. When I have afterwards acquainted myself with the work, I have found that the libretto and music were much in need of abbreviation and amendment, and I persuaded the composer to reduce it from four acts to three. But from that very moment some of his friends have insinuated that this was a pretext of mine in order to withdraw from my promise, and Mr. Cowen himself had to explain in a letter to the leading London papers that he was in agreement with me as to the recasting of his opera, the performance of which was of necessity postponed to another time—namely, until later on in the autumn.

It was only at the end of July that Mr. Cowen consigned the full score to my firm, and until the beginning of October it was not possible to perfect the material for the performance of the opera (the parts for chorus, orchestra, artists, &c.)

The artists selected to interpret the various characters were approved of by him and some of them were specially engaged. The rehearsals had to be carried on simultaneously with those of Leoncavallo's "I Medici," an arrangement rendered possible by my having at my disposal a double staff of orchestra and chorus, and this was done to please Mr. Cowen, who was bound to return to London not later than the middle of November. During the rehearsals the composer himself saw the necessity of further pruning of the music, and we agreed that this should be done where it was possible without altering too much the structure of the principal portions. Altogether, the execution and mis-en-scène appeared to be more than satisfactory to the composer, whose gratification was made known to me.

On the 12th inst. we were able to produce it before an audience, which, if not extravagantly large, was very ready to applaud the foreign maestro who had come to seek the verdict of the Milanese public. The success was not an enthusiastic one, but flattering to the composer of "Signa." Was it a real and material success, such as to give hopes of the vitality of the work? That is what was to be seen at the second representation, when not only friends but also the real public that awaits the result of the first appearance of an unknown composer's work, are present to give the material proofs of success. And now I am obliged to make a statement that I would rather have kept to myself, had not Mr. Cowen compelled me to defend my course of action—namely, that at the second representation the receipts were smaller than has ever been known before at the Dal Verme Theatre!

I will not mention how much the opera cost me in its production, or the inconvenience caused me by the necessity of bringing it out at a period when my time was taken up by other operas; but without expecting on that account any particular gratitude from Mr. Cowen or his friends, I did not look for open hostility on his part against my other artistic interests. It was, however, on the same day that I learnt that one of Mr. Cowen's friends, the correspondent of the influential "Daily Telegraph," had sent a dispatch, in which, with little generosity, he had attempted to decry the importance of the new opera by the maestro Leoncavallo, "I Medici," even before it had appeared, in order to magnify Mr. Cowen's opera, which was to eclipse it!

A proceeding of this kind relieved me from any further responsibility. It was at this very moment of indignation

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FRANK H. TUBBS, Musical Director

that I have informed Mr. Cowen's friend that, as it is not the custom in Italy to persist in representations to which the public does not go at all, I did not intend to give the third representation of "Signa."

The real truth then is this. "I Medici," by Leoncavallo, the composer already of an opera that is making its way triumphantly over the whole world, had attracted general attention, so that the first performance became a great artistic event, to which the press of every nation had sent special critics, who, with hardly an exception, have written with admiration. The public on its part confirmed the success of the first night, crowding the theatre at the successive representations. (Six have been already given.)

Mr. Cowen has been less fortunate, but he ought not to blame me, who would have wished a success that might have recompensed me, morally at least, for my sacrifices and trouble—a success that will not fail him in his own country if he will bring out his work more modestly and reduce it to two acts, seeing that the subject he has treated does not admit of greater dramatic development.

Mr. Cowen ought then to be convinced that in Italy there is no exclusiveness in art, and just as the work of a compatriot, Puccini's "Manon Lescaut," recently had a most favorable reception, so a few months afterward Massenet's "Manon" was a tumultuous success in Milan and Turin.

For my part I believe it to be so useful to the progress of art for the best works of every school to be widely known, that I shall next year open at my own expense a new grand lyric theatre in Milan, with the intention that it shall become a veritable international academy, where the truly successful operas by composers of every nationality will be produced. The task is an arduous one, but it will not be the lack of strong determination that will prevent me from conducting this to a successful issue in the general interests of art.

Having been forced to defend myself I have had to speak of myself, much against my will, thus abandoning the reserve that I had imposed upon myself, and from which I had not wished to depart; for, consistent with my past, I prefer to show my intentions by facts and not by words.

On this Mr. Cowen comments as follows:

I have read Signor Sonzogno's letter in your issue of this morning. There is so little in it that touches the real matter at issue between us that I need not claim the indulgence of more than a few lines in reply. The important point is this, that Signor Sonzogno implies that his determination not to give a third performance of my opera was reached after the second performance. He has apparently forgotten that the conversation in which he announced this determination took place on Sunday evening during the first performance and that the state of the house on the following evening could therefore have had nothing to do with the abandonment of the third. A still more significant fact is that I myself saw on Sunday evening a notice posted in the theatre announcing that the entire troupe would leave Milan for Turin on Tuesday, the day before that announced for the third representation. It is clear from this that Signor Sonzogno had never any intention of keeping the promise made to me in the presence of more than one witness. I leave him to reconcile his assertions with these facts. I am not in a position to contradict his statement about the smallness of the audience on the second occasion, because, having been informed of the false and foolish charges he preferred, and still prefers against me of conspiracy with the London critics, I declined to enter the theatre. But no one knows better than he that in Italy it is the almost invariable rule to close all opera houses on Monday night, and in forcing me to accept it for the second performance he must have been well aware of what might be the possible result.

Signor Sonzogno accuses me of hostility to his artistic interests. It is surely superfluous to say that I have no such sentiment toward him, and, for the latter part of his letter, I do not need to be convinced that in Italy there is no exclusiveness in art; indeed I am glad to have this opportunity of recording my gratitude for the universal sympathy shown me by the musical world in Milan, and for the kindly

appreciation of my opera by the public, which, curiously enough, found its most enthusiastic expression in Signor Sonzogno's own paper, "Il Secolo."

FREDERIC H. COWEN.

To these explanations we subjoin the following editorial from the "London Musical Standard."

The explanation which the musical critic of the "Star" has given of the dispute between Mr. F. H. Cowen and Signor Sonzogno certainly puts the issue in a clear light and makes it quite evident that the celebrated impresario had no ground for making his infamous charge. The inference which all the world put on the matter was that Signor Sonzogno withdrew "Signa" because a musical critic had been bribed by Mr. F. H. Cowen to disparage "I Medici" and exalt "Signa." But when brought to book by the critic in question the impresario took refuge in an explanation, saying that he merely meant that the critic of the "Star" had been "indirectly inspired" by Mr. Cowen. Of course there the matter ends, for it is certainly not necessary for Mr. Cowen or the musical critic to refute or to deny the preposterous charge. But the whole incident was only a climax to Signor Sonzogno's conduct to Mr. Cowen, at least according to the latter's public declaration. It is suggested by the critic of the "Star" that the impresario had only accepted "Signa" so as to earn a name as a patron of British musical art, for, on Mr. Cowen's showing, the production of the work was attended by many unnecessary difficulties and with nothing approaching warmth on the part of the impresario. As it happens the opera has been a success and Mr. Cowen, when once he has got over his natural indignation, will probably not regret its performance at Milan. We cannot see that Signor Sonzogno's later plea, that he was justified in withdrawing "Signa" on the ground that financially the work was not a success, can be upheld, for supposing its financial failure to be a fact, three performances were agreed upon, and the agreement should have been carried out. It is noted too that Signor Sonzogno again urges that the criticism of one of Mr. Cowen's friends finally decided his course of action.

While on this subject, we cannot forbear referring to an article which appeared in the last issue of the "National Observer." The writer makes it the basis of his remarks that Signor Sonzogno had some call to be irritated with the English Press for its cold reception of "I Medici" and for its enthusiasm for "Signa." Now, though we have never been among those who shut their eyes and voluntarily become blind to the faults of the English School, we must submit, the other in this case, that to suppose that Leoncavallo, or any of composers of the Modern Italian School, is immeasurably superior to any English composer is simply to show ignorance of the limits of the Modern Italian School, and is but another example of that absurd apotheosis of foreign Art, simply because it is foreign, which is always the mark of the dilettante.

The Modern Italian School, except for its almost pathetic desire to be dramatic is indeed a detestable school from a musician's point of view: it is shallow, commonplace and tainted throughout with artificial theatricality. Leoncavallo showed promise in "I Pagliacci," but it was only promise and not achievement, and the reminiscences of other composers in that work make us believe it quite possible that "I Medici" suffers from the same fault, the same insincerity. But of this we shall no doubt soon have an opportunity of judging for ourselves. In the meantime a protest should be made against an English paper that assumes as a matter of course that any work by a composer of the Modern Italian School must be superior to that of a British composer. We are quite aware that the verdict of our English press, or, for the matter of that, the press of any country, is not always a safe guide to follow, but the very faults it found with Leoncavallo's "I Medici" were those that were also apparent in his later work, "I Pagliacci," and therefore in the present instance, there is no particular ground for supposing that the verdict of the English musical critics is "based on strictly conventional and prejudiced foundations."

Occasional London Letter.

LONDON, December 8.

THROUGH a mistake on the part of his wife, who administered chloral instead of magnesia, John Tyndall, D. C. L., LL. D., F. R. S., aged seventy-three, fell into the deep sleep which knows no waking. Although he was no musician whatever, yet musicians are indebted to him for the investigations he has made on the nature of the physical basis of all music—sound. I cannot, of course, speak for all musicians, but I can say that the somewhat complicated nature of the harmonics of stringed instruments, of flutes, oboes, clarinets and many other instruments, was always more or less obscure until I mastered Tyndall's "On Sound." I cannot see how the student of orchestration can thoroughly understand the effects of certain instrumental combinations without at least some knowledge of acoustics. Gevaert, in his two unparalleled works on the orchestra, "Nouveau Traité d'Instrumentation" and "Cours Méthodique d'Orchestration," makes many references to the laws of acoustics.

Now I do not assert that Tyndall is the only great scientist who has investigated sound. The name of Helmholtz is enough to refute such an assertion were I to make it. But for those who do not understand German as their mother tongue Tyndall's beautiful English original is preferable to Helmholtz in translation. For science is not like a novel. One cannot skim over the pages to see what the end will be. Every sentence, every phrase, every word must be understood. What a picture for the imagination is that drawn by Tyndall in concluding his sixth lecture "On Sound"!

In the music of an orchestra, not only have we the fundamental tones of every pipe and of every string, but we have the overtones of each, sometimes audible as far as the sixteenth in the series. We have also resultant tones; both difference tones and summation tones; all trembling through the same air, all knocking at the self same tympanic membrane.

We have fundamental tone interfering with fundamental tone; we have overtone interfering with overtone; we have resultant tone interfering with resultant tone. And besides this, we have the members of each class interfering with the members of every other class. The imagination retires baffled from any attempt to realize the physical condition of the atmosphere through which these sounds are passing. And the aim of music, through the centuries during which it has ministered to the pleasure of man, has been to arrange matter empirically, so that the ear shall not suffer from the discordance produced by this multitudinous interference. The musicians engaged in this work knew nothing of the physical facts and principles involved in their efforts; they knew no more about it than the inventors of gunpowder knew about the law of atomic proportions.

They tried and tried till they obtained a satisfactory result, and now, when the scientific mind is brought to bear upon the subject, order is seen rising through the confusion, and the results of pure empiricism are found to be in harmony with natural law."

Last Wednesday afternoon old Drury Lane Theatre was packed to the ceiling by an audience composed mostly of musicians and musical amateurs drawn together out of curiosity to hear for the first time in England Schumann's opera "Genoveva." This work was written in 1848, and was only performed three times in 1850, when the composer himself conducted. Liszt gave it once in Weimar, and I believe a German musical society gave a performance of the work somewhere. If I am not mistaken this London representation was the sixth which this opera has received in forty-five years. The reason is not far to seek: it is not dramatic. With the exception of the close of the second act and some of the lyrical bits here and there the work was most tedious.

The recitatives, by being all arioso, not only lacked animation but made the lyrical parts of the score tame from want of contrast. The orchestration was monotonous also.

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Of course there were beautiful passages and dramatic moments, but on the whole the idyllic element and the string and oboe tone predominated. All the singers and most of the orchestra were pupils of the Royal College of Music, of which Sir George Grove is director. Prof. Villiers Stanford conducted. Not a slip or hitch was noticeable during the whole performance and the orchestra was always in tune. Of course the voices were small and the acting stiff. The young people in the orchestra did not play out all the tone their instruments were capable of either. But all round it was a most remarkable student performance.

On the evening of the same day I attended the third of Henschel's symphony concerts. If length of time required for performance be the standard of measurement, then Rubinstein's Ocean Symphony was the most important number on the program; otherwise Beethoven's Egmont overture and Wagner's Meistersinger overture were the most interesting. I have yet to hear an interpretation of this overture which equals that of Nikish and his Boston orchestra. As for the symphony, it suffered a great deal from lack of rehearsal. I could not help thinking of a story told of Liszt. Someone was playing to him a sonata which he did not care for. "What is that?" he asked. "It is Bennett's 'Maid of Orleans' sonata," was the reply. "What a pity," said Liszt, "that the original manuscript did not meet with the same fate as Joan!"

So, during the rough rendition of this long and somewhat uninteresting ocean symphony I remembered that

"Full many a gem of purest ray serene
The dædal unfathom'd caves of ocean bear,"

and I wished that this symphony score might be one of them.

CLARENCE LUCAS.

Thekla Burmeister.

THE subject of our sketch this week bears a name which is well known in musical and social circles of America and Europe. Miss Thekla Burmeister is the sister of the distinguished pianist and composer Richard Burmeister of Baltimore, who met with such brilliant success on his last Continental concert tour, and on the occasion of his recent visit to New York. Miss Burmeister is herself, a pianist and a teacher of the art of piano playing of no mean talent and ability. She comes of a very prominent, wealthy family of Hamburg, Germany, and received a liberal education, all the advantages being given to her that a large city could afford. She began the study of the piano at the early age of six years, continuing it later for five years under the same master from whom her brother received his instruction, viz., Director Adolph Mehrkens, the well-known musician and leader of the Bachgesellschaft. In the year 1883 Miss Burmeister had the good fortune to be introduced and to be admitted to the classes of the great master Liszt, for whom she had a boundless admiration, counting this summer among the happiest of her life. Her press notices speak of her brilliancy of execution, clean technique, soft, singing legato touch and her exquisite graceful style of playing. But she prefers teaching to the concert platform, and is in fact a born teacher, who has the rare gift of being able to impart a first-rate style and an artistic appreciation of music to her pupils. She strives to bring out their individuality, does not think a showy technique the prime object, but rather aims to impart to students a poetic conception of music, and to enable them to interpret works of the great composers with a true artistic insight. Miss Burmeister once smilingly called herself almost a crank on phrasing and cannot endure a playing which lacks in rhythm, decision and accent.

In 1886, after playing and teaching with much success in England and France, Miss Burmeister came to this country to visit her brother, but stayed only a short time, having been appointed to take charge of the musical department at Asheville College, Asheville, N. C. During her four years' stay and work there the piano department increased to four times its original size, thereby proving the success of her teaching and the popularity she enjoyed with her pupils. After exchanging Asheville for De Pauw University, Greencastle, Ind., where she gave fine recitals and brought out some excellent pupils, Miss Burmeister now holds the responsible position of head of the music department at Galloway College, Searcy, Ark., which possesses a very flourishing music school of 175 students. We have seen some very interesting programs of her pupils' recitals, which are of a high order, ranging from the old classics down to the modern composers, some evenings being entirely devoted to the compositions of Beethoven, Schubert, Mendelssohn and Chopin.

Miss Burmeister is a charming lady of great culture, who converses well on literary as well as musical subjects. She is an accomplished linguist, speaking English, French, German with equal fluency, has traveled extensively and returns every few years to Europe, either for study or recreation. Her studio is artistically fitted up, two pianos and a musical library forming the chief feature; numberless pictures given to her by composers, musicians and other artists adorn the walls, and the bric-à-brac and souvenirs from foreign countries arouse the interest of those who visit her.

We hope she may be able to stay in this country for years to come, for she is certainly doing her share in advancing the science of music. Many students have already benefited by her valuable instruction and her careful guidance in the art.



MONDAY of last week "Les Huguenots" was given at the Metropolitan Opera House with the following cast:

Valentine.....	Nordica
Urbano.....	Sofia Scalchi
Dama D'Onore.....	Bauermeister
Margarita Di Valois.....	Sigrid Arnoldson
Conte Di San Bris.....	Lassalle
Marcello.....	Edouard de Reszké
Conte Di Nevers.....	Ancona
Huguenot Soldier.....	Mastrobuono
Tavannes.....	Cernusco
De Retz.....	Viviani
Maurevert.....	Vaschetti
De Cosse.....	Rinaldini
Raoul Di Nangis.....	Jean de Reszké

NOTE.—The performance will terminate with the Grand Duet in Act IV. The incidental divertissement will be supported by Stochetti and entire Corps de Ballet.

Conductor..... Bevnigani

Meyerbeer always displayed a strong preference for his male voices, and it is lucky that this was so, for on this occasion the men in the cast of "Les Huguenots" far out-topped artistically their feminine colleagues. The house should have been much larger, for with the De Reszkés, Lassalle, Ancona and of course that distinguished artist, Mr. Rinaldini, not to mention other notabilities, it was a very strong showing. However, the holidays can be blamed for the size of the audience, and not Meyerbeer's heavy but nevertheless effective music.

Nordica sang "Valentine" brilliantly. This artist is ever reliable, and her work in the fourth act was on a high dramatic plane. She sang the long and trying duo with "Marcello" most artistically, and was recalled. Jean de Reszké was in superb voice, and astonished the "horseshoe" with his prodigality. He sang the romanza with delicious tenderness, and his "Raoul" throughout was the same romantic characterization we so much admire. The septuor in the third act was well sung, though one longed for a continuation of the duel scene, for both Mr. de Reszké and Mr. Lassalle are accomplished fencers.

Lassalle was especially strong as "San Bris," while the bluff old soldier, "Marcello," of Edouard de Reszké is always a pleasure to listen to. The "Piff-Paff" was delivered with magnificent voice. Ancona, whose mellow baritone is most agreeable, was the "Nevers."

The other ladies of the cast were Scalchi, Arnoldson and Bauermeister. Scalchi sang the "Nobil Signor" with her old unctious, and Arnoldson, as the "Margarita Di Valois," was a queenlet vocally. The chorus sang the "Rataplan" and the "Benediction" and other numbers allotted to it about the same as ever, and Bevnigani conducted with care.

Quite a different sized audience crowded the Opera House last Wednesday night, for it was the first "Carmen" performance of the season, and we had heard great things about Calvé. We were not disappointed. Here was the cast:

Carmen.....	Calvé
Frasquita.....	Bauermeister
Mercedes.....	Ibles
Michaela.....	Emma Eames
Escamillo.....	Lassalle
Morales.....	Gromzeski
Dancairo.....	Carbone
Remendado.....	Rinaldini
Zuniga.....	Viviani
Don José.....	Jean de Reszké
Première Danseuse.....	Stochetti
Conductor.....	Mancinelli

There have been many "Carmens" since that spring night in 1875 when Paris shrugged its shoulders at Bizet's masterpiece and would have none of it. Galli-Marie to—shall we say—Tavary? have given various expositions of Prosper Mérimée's fascinating cigarette girl.

Pauline Lucca was like a flash of scarlet, fierce and lustful. Minnie Hauk's spirited but slightly conventional "Carmen" we all remember, but we never saw a more seductively dangerous woman in the part than Emma Calvé last Wednesday night in the Metropolitan Opera House.

Her conception was pitched low in tone at the outset. The "Habanera" was not given with either the brilliancy or yet the velocity one expected. But it gained a new meaning, and the exquisite diction of the French singer was a revelation of verbal and vocal coloring. Petulant, yes;

capricious, true; but the wild gypsy freedom, the hot, fierce, passionate action of the conventional "Carmen," where were they all? We got instead a creature, with large, lustrous eyes, slow in gaze, whose languorous tread, cat-like dancing "Mouvement des hanches," dreamy tenderness, all proclaimed her more of the Orient than of sunny Seville.

She was fascinating, this woman, with her abandon, her panther-like grace, her enigmatic glances. Duse again came before us, although Bellincioni is credited with some such a reading as this one.

The "Seguidilla" was charming, and again the varied play of verbal emphasis, alluring gesture and intensity in song were evocative of keen enjoyment.

An extraordinary woman, Calvé!

In the second act the action was logically worked up, and the duet with "Don José" was simply ravishing. Her scene with the "Toreador" was masterly in its illuiveness. Calvé's presence of mind was twice tested. In the first act she just escaped sitting on the floor, as the chair was not pulled out in time. In the second act a clumsy fellow stumbled and dropped the wine bottles. Calvé injected a laugh into her song in the most natural manner in the world, saving the scene from ridicule.

The third act was a masterpiece, and here the co-operation of Jean de Reszké and Emma Eames made itself a powerful factor in the superb climax at the close. Mr. de Reszké was too much of the beau seigneur for the part, but in his quarrel and denunciation of "Carmen" and the finale he was magnificent.

Eames was in good voice and sang in this act with unusual intensity. Her "Michaela" is a delicately conceived creation, and her loveliness aids the illusion.

Her duet with "Don José" in the first act was perfect as to phrasing. Mr. Lassalle was the "Toreador," and was too classic for the rôle. He is too stately to play this fierce, common bull fighter to perfection. We cannot forget Del Puente in the rôle, nor yet Campanini's "Don José."

The card scene of Calvé further illustrated her subtle intimate methods. She is far removed from the lurid, over-drawn Spanish "romp," who has passed current so many years with us. She strikes a deep, a sonorous tragic note of passion, but it never becomes clangorous.

In the great scene at the end she, like De Reszké, produced an overwhelming effect. About all she casts a glamour, a witchery that lends new hues to the twice told tale.

The support was adequate, the chorus sang spiritedly, and Mancinelli deserved a laurel wreath for the manner in which he conducted. The mise en scène was beautiful, particularly in the last act. "Carmen" was sung Christmas night and will be given next Saturday afternoon. Friday night last there was a double bill, "I Pagliacci" and "Cavalleria Rusticana," with Melba, Calvé, Lucia and Vignas. At the matinée "Romeo et Juliette" was sung. To-night "Don Giovanni" will be given with Fursch-Madi and Nordica. Friday night Melba will appear in "Rigoletto." She sang "Lucia" at the Brooklyn Academy of Music last Thursday night. To-morrow afternoon there will be a special "Faust" matinée in the Metropolitan Opera House, and it will be repeated in Brooklyn next Saturday night. Plançon, whose "Mephisto" is said to be great, will probably sing the rôle for the first time in this country.

Louis Lombard.—Louis Lombard, the proprietor of Utica, N. Y., is at the Waldorf Hotel during holiday week.

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European Headquarters of THE MUSICAL COURIER,
BERLIN, W. Linkstrasse 17, December 5, 1898.

MY weekly penum begins with the concert which Mrs. Elizabeth Feininger gave at the Singakademie a week ago to-day. The lady, who is the wife of the New York violinist and composer, Carl Feininger, has made for herself here quite a desirable reputation as a vocal teacher. I take it for granted that her concert was intended more for the purpose of showing her excellent training and the fact that she evidently has learned and knows a good deal vocally, than in order to give great pleasure with her voice. For that, her once brilliant soprano is now a little too threadbare, and singing is evidently much of an effort to her, to judge by the grimaces the tone production forces from her. Her phrasing and delivery, however, are very intelligent and musical and her intonation pure. She sang *Lieder* by Schumann, Grieg, Zepher, Jomelli and Pergolesi, and arias by Mozart and Handel, and was much applauded by a good-sized audience, among whom I noticed many Americans.

A lady, whose name for charity's sake I forbear to mention, essayed to play some stock piano pieces. It was the most dreadful amateurish effort I ever heard in public.

Mr. C. E. Clemens accompanied most acceptably, considering that he seems very hard of hearing.

At the Royal Opera House the Mozart cycle was continued on Wednesday night with the master's *chef-d'œuvre* "Don Giovanni." It was likewise a masterly performance. The scenic arrangement of the work, which is here given in two acts, is much better than it was at New York at the Metropolitan Opera House. There are three good *prime donne* needed for a good representation of "Don Giovanni," and we had them here. Leisinger was elegant and sure as "Donna Elvira." Pierson, as "Donna Anna," showed to advantage, and her fine Italian method stood her in good stead in the "Mask" trio, and especially in the "letter" aria. Mrs. Herzog, as "Zerlina," was delightful beyond description, vocally as well as histrionically. The male element was by no means inferiorly represented. Bulsz is celebrated and justly so for his impersonation of the title rôle. He is as graceful as he is convincing, and his beautiful, sonorous voice seems as fresh as ever. Moedlinger is very humorous in the part of "Leporello," and he is vocally one of the most satisfactory interpreters of "Don Giovanni's" servant I know of. Schmitt was a burly "Masetto," Stammer a powerful and impressive "Comthur," and Sommer not quite as bad an "Ottavio" as he had been a "Belmonte." He has plenty of voice, but it sounds so dead and nasal. His acting like a stick seems to stick to him in all parts he undertakes.

Great praise is due to Dr. Muck for his really admirable conducting. Chorus and orchestra were very nearly flawless.

Although Joseph Joachim and Eugene d'Albert appeared jointly at the Philharmonic the next evening, I forsook music on that occasion. The American colony gave their usual Thanksgiving dinner last Thursday at the Hotel Kaiserhof. General Runyon presided; Mrs. Runyon sat at his right, Miss Runyon at his left hand. Next came Mr. and Mrs. Hornsby, of Washington, D. C. Colonel Siebert, Consul-General Edwards and Professor Miller headed the other three tables.

The rooms were brilliantly lighted, but rather scantily decorated with American and German flags. The commit-

tee on printing had furnished exceedingly tasteful programs and dancing cards. The menu included as American specialties sweet potatoes and mince pie and, of course, the traditional turkey with cranberry sauce.

There was, however, nothing seductive about the viands themselves; indeed, at least one of the guests supplemented the dinner (not complimented) by a beefsteak in a cosy and congenial restaurant in Krausenstrasse. (You probably think it was I, but you are mistaken: it was Mr. O. B. Boise.)

There were about 350 present at the dinner, and the handsome toilettes as well as the very attractive brightness of American eyes and happy faces made amends for any shortcomings on the part of the landlord.

Arthur van Eweyk, of Milwaukee, led the assembly in various songs, patriotic and otherwise. He also gave Schumann's "The Two Grenadiers" and a song by Ethelbert Nevin, after the "Roman Punch." He possesses a strong, resonant baritone voice which he uses with more than ordinary skill.

General Runyon responded to the toasts "Emperor William II." and "Our President" with good judgment, dignity and elegance. Among the other speakers Mr. Braisted, a future member of the faculty of the Chicago University, shone to advantage by his refined and eloquent toast to "The Ladies."

Some prominent people present were: Secretary of Embassy Jackson and Mrs. Jackson, Military Attaché Captain Evans and Mrs. Evans, Naval Attaché Lieutenant Vreeland, Consul-General and Mrs. Edwards, Mr. and Mrs. Gustavus Arnold, Colonel and Mrs. Siebert, Mr. and Mrs. Arthur Bird, Mr. O. B. Boise and his attractive family, Miss West and her three pretty young ladies, Mrs. Cary and son, of Cleveland, Mr. and Mrs. Hornsby, Mr. and Mrs. Griscom, &c.

Opposite to me sat a Brooklyn young lady of great beauty who hummed "The Bowery" all evening between courses. When the band in the next room struck up the "Tannhäuser" march she nudged her best fellow and said: "Listen, Joe, 'Cavalleria Rusticana.'" Fact! I was glad to learn from her that she is studying painting here, not—music.

After the dinner the young people and some of the older ones danced their fill, and went home later on feeling that they had done something distinctively American, although living in a foreign environment.

Friday night I was on deck again for duty. Not custom house, but opera house. The Royal Orchestra gave their fourth symphony evening, and the house, as usual, was crowded with a fashionable and enthusiastic audience.

The program chosen and originally to be conducted in performance by Felix Weingartner comprised Schumann's "Genoveva" overture, the "Harold" symphony by Berlioz, Beethoven's first symphony and Weber's "Oberon" overture. As I wrote last week, however, Weingartner, is ill and in bed. It turned out to be a case of gastric typhoid fever, superinduced by the eating of a bad oyster, and the great young conductor was for a few days very dangerously sick. His strong, youthful physique seems to have been able however to regain the upper hand, and according to latest reports Weingartner, although very weak yet, is on the road to recovery. Meanwhile his colleague, Dr. Muck, who has been a very hard worked man all through these last two weeks, took Weingartner's baton also for this concert and, leaving the program entirely unaltered, conducted the concert in a style that convinced everybody that he is by no means inferior in concert work as well as in operatic conducting to his popularly favorite *confrère*. The Royal Opera House management and its patrons may well congratulate themselves upon having, besides Sucher, two such eminent young forces like Weingartner and Muck. The latter's style is perhaps a little more quiet, unobtrusive, less demonstrative and less sensational than that of Weingartner, but last Friday's concert proved convincingly that it is just as effective; and Muck's "reading," although the works were not selected by him for reproduction, was by no means less interesting, thoughtful or musically than that of the pet of the orchestra. This great body of artists felt it too, and were generous enough to show it by the willingness and faithfulness with which

they followed Dr. Muck's firm but not graceful beat; and in the Berlioz symphony, which was to have been the *pièce de résistance* for Weingartner, they all joined in the applause which followed after each of the four movements, and which at the close of the brilliant performance of this interesting work broke out among the vast audience with a perfect furore, which was renewed with ever increasing force after some unwelcome friends of the absent conductor tried to check the enthusiasm by some foolish hissings. A short, but decisive battle followed in which the applauders had so much the majority, and consequently the best of it, that they succeeded in "recalling the modest and unassuming Dr. Muck half a dozen times upon the platform.

Mr. Gentz (*Kammervirtuos*) played the viola obligato part admirably and at times exquisitely, and rightly shared in the applause.

Beethoven's C major symphony was also well performed, but in both symphonies Dr. Muck overhastened the tempo of the slow movement. In the "Harold" symphony the "March of the Pilgrims" thus assumed a military cast and in the Beethoven symphony the beautiful *andante cantabile con moto* the character of an *allegretto un poco scherzando*. This is the only adverse criticism I have to offer on the entire evening's proceedings, which wound up with a brilliant performance of that trusty standby, the "Oberon" overture.

The next concert will be on December 15, and the program is to be entirely devoted to Beethoven, in honor of the commemoration of his birthday. Dr. Muck will again conduct, as in all likelihood Weingartner will not be able to resume his duties for several weeks to come.

The week ended with a continuation of the Mozart cycle Saturday night, being both the première of one of the master's youthful efforts and one of his best but most rarely heard operas. The former is "La Finta Giardiniera," which Mozart probably wrote at the age of nineteen. Its libretto, however, was so nonsensical that the little work could not be performed. Max Kalbeck, the genial Viennese littérateur, undertook the difficult love's labor of supplying a new libretto, with a considerable change for the better. The new book, however, is so complicated that I dare not venture upon an exposé of the alleged action. Moreover, there is considerably too much dialogue for so little music; the play now consumes an hour and a half, of which only about one-fourth is given up to music. There are two or three pretty numbers in the latter, but altogether the game seems hardly worth the candle, and it seems at least doubtful whether any service is done to Mozart's memory by this well meant resurrection. All there is in it of the future great Mozart has later in life been used by him in more skillful and effective manner. In a complete Mozart cycle a performance of "The Gardeneress," however, is entirely in order, and the Royal Opera House management must indeed be thanked for the great pains they took all round in order to secure a performance worthy of the occasion. The cast was a good one, and as of all those concerned I spoke repeatedly heretofore it suffices to print it here in full:

Don Anichise, podesta of Lagonera.....	Medlinger
Arminda, his niece.....	Miss Rothhauser
Sandrina, a female gardener.....	Miss Leisinger
Serpette, chambermaid.....	Miss Dietrich
Count Luigi Belfiori.....	Sommer
Don Ramiro.....	Phillip
Nardo, a gardener.....	Krolap

Old man Sucher conducted with energy and fervor and Tetzlaff's mise-en-scène was in good taste throughout, except that for the duel scene he had chosen an Egyptian darkness, which, if the duel had actually taken place, would have made it very like an American one.

In agreeable juxtaposition to this unripe work the same evening brought us one of the master's most finished and most enjoyable, ripest efforts. I mean his genial opera "Cosi fan Tutte." Musically it represents a string of pearls from one end to the other, but in point of the book it is also rather weak, and this is probably the main reason why so noble and beautiful a work is scarcely heard on the stage. In the United States I have never witnessed a performance of it, and it is almost twenty years since last I heard it in Germany. I was eager to see what effect now, after having

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swallowed so much modern music, "Cosi fan Tutte" would make upon me, and I inwardly congratulated myself when I found myself listening with rapt attention from beginning to end, and that the perfect beauty of the music enchanted me to-day as much as it did twenty years ago. Wagner has not spoiled me, and I pity Finck and fellows like him who, because they enjoy Wagner, Liszt and Berlioz, can no longer enjoy the pure fountain of Mozart. No, indeed; like the Pharisee, I thank the Lord that I am not like one of them.

In the performance Misses Leisinger, Dietrich and Rothhauser and Messrs. Schmidt, Philipp and Krolow were concerned, and with Sucher handling the superb orchestra in fine style "Cosi fan Tutte" was a rousing success.

Monday night of this week (viz., last night) the Stern Singing Society gave a concert at the Philharmonie, at which under Professor Frederick Gernsheim's direction, Heinrich Hofmann's latest choral work, "Waldfräulein" ("The Woodmaiden") was given for the first time and was followed by Mendelssohn's "First Walpurgisnight."

The novelty was received with but a fair modicum of success. I can also not conscientiously say that it deserved a much better fate. Hofmann, who keeps on composing year in, year out for the mere pleasure of it (he does not need it, as he is very rich), seems to be about written out. He has nothing new to say. He reached his climax with the "Frithjof" symphony and his orchestral suite, and he has since been slowly but surely ebbing downward. His "Waldfräulein" follows in the latter unfortunate trend. There is some nice choral writing in it and everything sounds agreeable and sweet, like molasses. The griddle cakes, however, are wanting and when you keep up a constant stream of treacle it soon becomes nauseating. There is no excuse for the existence of these latter day compositions of Hofmann's, and not even the hardy pilferings from Wagner will save them from oblivion after they have been once or twice performed by self-respecting vocal societies.

The Stern chorus did their very best under Gernsheim, and the orchestra (without trombones) was good. Mrs. Schmidt-Kohne the soprano was far too heavy, while Miss Fellwock the contralto has a superb voice and sings well. Paul Haase the baritone, was acceptable.

Hofmann was called at the close of the cantata and received a laurel wreath.

I left the Philharmonie and the "Walpurgisnight" and got to the Royal Opera House in time to hear the greater portion of Mozart's "Titus," which had been preceded by a repetition of the "Finta Giardiniera." The performance was a superb one and lent interest to this otherwise rather tame and at moments most tedious of the master's greater works. Sylva again covered himself with glory in the title part. His coloratura is perfectly wonderful in the no longer very young possessor of so heavy a voice. Rosa Sucher, who sang for the first time in the Mozart cycle, was an eminent "Sextus," and Miss Heidler also appeared to advantage in the male part of "Annius." Mrs. Staudigl was a commanding "Vitellia" and Miss Weitz a pretty "Servilia."

To-morrow night the Mozart cycle winds up with a performance of "The Magic Flute" and next Thursday night a Wagner cycle will be inaugurated. All works from "The Flying Dutchman" onward ("Rienzi" is left out in the cold) will be given.

The Mozart cycle has proved more attractive than had been anticipated and all six of the performances so far have been exceedingly well attended; in fact some of them were absolutely sold out.

Among the concerts which I was prevented from hearing was, as I mentioned before, that of Joachim and d'Albert with which they began a joint tournee. The Philharmonie is reported to have been sold out last Thursday night and great enthusiasm prevailed. The curious feature of the matter is the difference of opinion in the press. No two papers were alike, and while some praised Joachim and "went for" d'Albert, others did just the opposite thing. No body, however, found both these well-known and popular artists and musicians good, or (this is less astonishing) bad. They played together the B flat sonata (454 Koechel), by Mozart; the A major sonata, op. 100, by Brahms, and (one might almost say of course) the "Kreutzer" sonata. Joachim played as unaccompanied soli some movements from Bach's violin sonatas and d'Albert performed the B major nocturne and the B minor scherzo by Chopin.

On Saturday night while I was at the Royal Opera House Sophie Menter gave a concert of her own at the Concert Haus at which her friend and pupil, Wassily Sapellnikoff, conducted and co-operated. The concert, which was well attended, seemed to be a counter-demonstration against Manager Hermann Wolff for the recent Bülow-Philharmonie affair, about which I reported in one of my former letters. There was also a slight newspaper controversy on the same subject here last week, in which Wolff, however, as could not otherwise be expected, retained the upper hand.

The Menter performed the Tchaikowsky fantasia for piano and orchestra, which she is said to have given very brill-

iantly, but in which difficult portions were omitted or simplified. This I have from a most reliable authority. She also played a study by Sapellnikoff; romanzo, by Schumann; "Chant sans paroles" and "Invitation au Trépac," by Tchaikowsky; Liszt's "Gondoliera" and the Schubert-Liszt "Erl King," as unaccompanied numbers. Furthermore, she played together with Sapellnikoff the Liszt "Pathetic" concerto for two pianos, which ugly work I have not heard since Arthur Friedheim and his wife played it in New York. Lastly Mrs. Menter performed "Gypsy Melodies" for piano and orchestra composed by herself. She is praised in the papers for her still marvelous technic, but my afore quoted authority says that it is now by no means flawless and that the lady plays without feeling.

Sapellnikoff conducted the accompaniments and "Zorahayda," a legend for orchestra by Svendsen, which proved of interest.

The Steinway piano was used on this occasion.

Another artist whom I was prevented from hearing is Miss Rose Soudarska, who is now living in Dresden, but who played the piano here in concert last night. She had the kindness to give me a private recital of the Chopin B flat minor sonata, and some other works by Chopin and Tchaikowsky at THE MUSICAL COURIER'S European headquarters this forenoon, and I must acknowledge that she played not only technically very well, but also with a great deal of feeling and artistic conception.

Some other interesting visitors were: Mr. Robert Freund, the Zurich pianist, who is to give a concert of his own here with orchestra at the Singakademie on Thursday night. Privately he played some works by Bach and a new little romanza by Brahms, the latter from the manuscript, which his friend and admirer Brahms sent to him. It is a clever, simply invented piece in the style of the last ones in op. 117, and will surely take with the thoughtful listeners, though hardly with the great public. About Freund I don't want to say anything yet, as I should like to hear him first with orchestra, but I can already tell you that I anticipate great things.

Heinrich Neumann, the music critic of the "Berliner Tageblatt," called on me.

Furthermore, Mr. Frank Gebest, of Zanesville, Ohio. He is one of the most remarkable cases that ever came under my notice. Entirely autodidact, with considerable talent for piano playing, he worked hard up to his twenty-ninth year to save enough money to come over to Germany to study. His playing of the Chopin A flat polonaise is something remarkable in one entirely self taught. I turned him over to Professor Barth, who no doubt will make something out of him in a couple of years or so.

Mary Howe and William Lavin, the well-known soprano and tenor, have arrived in Berlin and also called. They are announced to sing here on January 30 with the Philharmonic Orchestra. They will also be heard in Dresden, and probably in a few "Gast" performances in other cities in Germany previous to their return to America in March, when they will begin their tournee of fifty concerts. For the season of 1894-5 Miss Howe and Mr. Lavin have signed a contract with Lago to go to Russia for concert and opera.

Lastly, Ludwig Schytte, the Danish composer, living in Vienna, came to play portions of his newly finished *fin de siècle* opera, "Fahrendes Volk." The work is as good as accepted (some slight changes in the too *risqué* episodes of the libretto are being insisted upon) at the Dresden Court Opera House, and Schytte is in Berlin in order to see whether he cannot get his opera performed here also.

A most pleasant and pleasing surprise was vouchsafed me last Thursday noon. I accepted an invitation of Dr.

Meyer, of the Urania, to see the newly prepared "Trip through the United States." The pictures were taken by Dr. Meyer and his artists from nature, and the Chicago World's Fair, as well as Yellowstone Park, seem very life-like, although I am hardly able to judge, as I have seen neither. The exhibition was an entirely private one, as the party to whom it was shown consisted, besides myself, only of Ludwig Pietsch, the well-known art critic of the "Vossische Zeitung," and his ladies. Among the latter was a Miss Lankow from Bonn, who had brought along an Edisonian wax cylinder upon which was engraved a Brückler "Trumpeter of Säckingen" *lied*, which Mrs. Anna Lankow had sung in New York into a phonograph. By placing the cylinder upon the Urania phonographic apparatus we all were enabled to hear the noble, sonorous contralto voice and beautiful phrasing of Mrs. Lankow, and her firm, musicianly piano accompaniment reproduced here, thousands of miles away, in an almost life-like manner. It proved a most enjoyable incident to the half a dozen listeners, all of whom are personal friends of the genial New York singer and vocal pedagogue.

Willy Birrenkoven, the Düsseldorf tenor, will sing "Lohengrin" at Bayreuth next summer.

The opera Paderewski is composing is said to be based upon a subject taken from the sad history of his native land, but the music will be as much as possible free from Polish national flavoring.

General Director Hermann Levi, of Munich, was recently decorated by the Emperor of Austria with the Order of the Iron Crown. With this distinction formerly the title to nobility was *eo ipso* connected. Of late years, however, this has been changed in so far as now the party so decorated has to apply for the predicate *von*. I doubt very much if Hermann Levi will avail himself of the opportunity. He is not that sort of a man, and he certainly is as great a fellow now as he ever could be as Hermann von Levi.

O. F.

A Heine Recital.—The Misses Heine gave the first of a series of chamber music concerts at Steinway Hall last Thursday evening, assisted by Mr. Victor Herbert, in the following program:

Trio for piano, violin and violoncello, op. 70, No. 1.....Beethoven
The Misses Heine and Mr. Herbert.
Violin solo, Introduction et Variations sur un air Écosais.....David
Miss L. Florence Heine.
Violoncello soli—
Berceuse.....(new).....Van Goens
Scherzo.....Mr. Victor Herbert.
Violin soli—
Ausfahrt.....Grieg-Sauret
Elftanz.....Popper
Miss L. Florence Heine.
Trio for piano, violin and violoncello, op. 1.....Xavier Scharwenka
The Misses Heine and Mr. Herbert.

The program received able interpretation, the two trios being given with great delicacy and finish. The Misses Heine are admirable ensemble players, and with Mr. Herbert give a very satisfying performance. In her solo numbers Miss Florence Heine displayed much technical ability, a good tone and much musical intelligence; her phrasing was excellent. The attendance was good and the audience most appreciative.

Mrs. Metcalf's Reception.—Mrs. George G. Metcalf, a well-known vocal teacher of this city, recently gave a very enjoyable afternoon reception at her studio, 96 Fifth avenue, at which an interesting program was artistically given by Mr. and Mrs. Metcalf and her pupils.

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BOSTON, December 24, 1888.

THE third of the Adamowski Quartet Concerts was given in Chickering Hall, Tuesday afternoon, the 19th. The program was as follows:

Quartet, F minor, op. 95..... Beethoven
Quartet, D major..... Tchaikowsky

Mr. Adamowski has twice paid his tribute to the memory of Tchaikowsky. He played movements from a violin concerto at a Symphony concert, and, as leader of a string quartet, he chose the quartet with the andante of unearthly beauty, the andante that even custom has not staled.

In the quartet by Beethoven the ensemble was not always impeccable, although the 'cellist was not so much in evidence as on former occasions. The treatment of the Tchaikowsky quartet was sympathetic.

Miss Mathilde Rüdiger, assisted by an orchestra under Mr. Lang, gave a Jankó keyboard recital in Bumstead Hall, Wednesday afternoon, the 20th. There were many musicians present. Miss Rüdiger played these pieces:

Fugue, in C minor..... Bach
Transcription of Pilgrim Chorus..... Wagner-Jankó
Nocturne, G major..... Chopin
"Spinning Song," from the "Flying Dutchman"..... Wagner-Liszt
Concerto, E flat major..... Liszt

The object of this concert was to show the alleged merits of the Jankó keyboard. Miss Rüdiger's preliminary essay was read in such low tones that I could not hear it.

If the chief aim of the keyboard were to make the playing of difficult pieces a light task to any comer, I should be inclined to be "agin" it. All the mechanical devices in the world, all the laborious instruction of patient pedagogues will not make a race of pianists with sympathetic fingers, which are the servants of the soul. But I understand that this keyboard has higher claims.

Unfortunately I can only now judge of the Jankó keyboard from the performance of last week. In this performance there was neither brilliancy nor sensuousness. There was no display of strength. Runs were ragged and arpeggios were indeed broken.

I should prefer to hear the keyboard exhibited perhaps to better advantage, and I should prefer to judge of Miss Rüdiger after hearing her play on a different keyboard.

The "Boston Globe" informed the world the next day that Miss Rüdiger was so overcome by approbation from Sir Hubert Stanley Lang that, all trembling, she kissed his hand. I missed this sight. Nor am I able to tell you whether the hand was the left or right. I make no comment on a scene that might inspire an historical painter. As a chronicle, I send you a proof of the cultivation of the emotions in Boston.

The program of the Symphony concert given last evening was as follows:

Symphony, No. 1..... Beethoven
Serenade No. 7 ("Hafner")..... Mozart
Concerto for piano, G major..... Beethoven
Overture, "Rosamunde"..... Schubert

Once on a time there lived in Salzburg a man named Sigmund Hafner. He was a wholesale merchant and a burgomaster. He was fond of music, and when there were festivals in his house he summoned the musicians of the town. This "worthy and public spirited" citizen had a daughter, known as Elizabeth, who, after the manner of her sex, fell in love, and with a certain Mr. Spaeth.

In Germany a betrothment is a serious matter, as fickle-minded Americans have found to their surprise and cost. Some say that for the betrothment of Miss Hafner the great Mozart wrote the serenade played here last evening. Others say that the serenade was composed for the joyous celebration of her marriage. For a later festal gathering in the house of Hafner, Mozart wrote a symphony in D major, a work well worth hearing to-day.

Now the word serenade in Mozart's time was loosely applied to evening music. The lover who sang beneath a balcony, and turned about only to see the pale face of a rival with drawn sword or dagger sang a serenade. Serenades were played or sung on Venetian canals. Serenades accompanied the clinking of glasses and the low laughter of coquettes. Serenades tickled the vanity of illustrious visitors, whose fine plumage glittered in the light of torches. And Elisabeth Hafner looked at her lover and pondered her fate while the musicians played the serenade of Mozart.

There are eight movements in this particular serenade; and they were not all played last evening. The first allegro might have given the pitch to rejoicing or to the play of knife and fork. The andante, with the charming violin obligato, was for tenderer moments, moments of confidences, vows and promises. And the other numbers were for merriment and pledging of toasts.

It is delightful music this serenade of Mozart; old-fashioned, quaint, at times formal, at times full of a gracious and courtly tenderness unknown in these days of nervous depression or exaltation. And it was played by orchestra and Mr. Kneisel delightfully.

There are some who only recognize one Beethoven, the strange giant of the mysterious latter musical years. They look askew at the young Beethoven. They do not find the lion. But it is a pleasure to see the cub at play.

In the First symphony of Beethoven, there is no marked departure from the symphony of the time. Perhaps in the menuetto there are suggestions of the future scherzo; but there is nothing revolutionary in the symphony. There are the voices of Haydn and of Mozart; but although we recognize them—see, for instance, how Figaro enters in the final—they somehow speak with an accent that seems a little foreign.

But the Beethoven of the G major concerto is another man. In the concerto there is but one voice, and that is the voice of Beethoven.

Mr. Carl Baermann gave an admirable performance of the solo part. It was pure, without exaggeration, without caprice, without the slightest symptom of the feverish desire for personal display. The concerto, with Mr. Baermann at the piano, was a homogeneous work. There was no apparent rivalry between orchestra and piano. The hearer thought of Beethoven, and not of the pianist, and after all this is the highest praise. But after the last chord sounded through the hall there was spontaneous and grateful thought of the pianist who had assisted so artistically in giving unalloyed pleasure, and he was applauded most heartily.

Such concerts as that of last evening are at times a musical delight. It is well, it is indeed necessary that modern works of every school and nationality should receive prompt and due attention. But it is also well to escape from the hot air of the modern Palace of Art and meditate calmly and serenely in the temple of the ancient masters. There were brave men before Agamemnon. There were great composers before Brahms and Wagner.

"The Messiah" was given by the Händel and Haydn in Music Hall last Monday evening. It was an "extra" performance. The "regular" performance is this evening.

Last Monday the solo parts were taken by Mrs. Anna Burch, Miss Carlotta Desvignes, Mr. George Simpson and Mr. Carl Dufft.

I was not at the concert. Excellent judges of singing spoke unfavorably of the soloists, with the exception of Mr. Dufft. Let me quote a few extracts from Mr. Warren Davenport's review in the Boston "Traveller" of the 20th:

Of the soloists on this occasion little can be said in their praise, if Mr. Carl Dufft be excepted. Mr. Dufft has a good baritone voice and he sang the bass recitatives and arias with commendable effect. His voice is not strong upon the lower notes, and it was a little stiff and sombre in the production of the upper tones, but he gave a good rhythmic swing to his work, was confident in the execution of his roulades, sang in tune, and for his admirable performance gained the only spontaneous applause of the evening, as far as the solo singing was concerned. With a little more acuteness in the articulation of the consonants, and an exact maintenance of the vowel form throughout prolonged passages, Mr. Dufft can justly lay claim to an honorable position among our best oratorio basses.

And in passing it is well to say that this applause of the members of the chorus in any society is a thing that should be discouraged. It is almost always ill timed and often evoked because of some personal reason. There are motives that induce it when the performance of the soloist should not command it. How simply ridiculous it would be for the chorus of an opera company to applaud a principal singer, or the supernumerary force or other members of the cast upon the dramatic stage to applaud the efforts of one of the principals engaged. It would be denounced at once as the effort of the claqueur behind the footlights. It is just as reasonable to ask for its absence in a concert performance, for the chorus is but a part of the force engaged, and, like the soloists, are performing for the audience which has paid its money to hear them sing and not to lead or join in applause.

If my readers will calmly regard this matter, I am sure they will see the justice of my remarks upon the subject. Let the managements of the Händel and Haydn, the Cecilia and the Apollo Club ask the members of their organizations to desist from such applause. A sense of propriety alone should demand that this custom be abolished. There are times when an audience will rise as one person in rapturous applause because of a supreme effort of an eminent performer. On such an occasion the chorus and orchestra might be justified in joining in the ovation, but such occasions are very rare, and even then the audience should initiate the applause.

It remains now to speak of the chorus, and it is a pleasure to praise so highly as one can the superb performance of this fine body of singers. The tone of the tenors was not quite as strong as that of the other parts, but they did good service and came out strong at critical moments. The society has never in its singing excelled the precision, the definition in the execution, the shading and the good intonation that was observed last evening. The audience recognized this excellence and warmly applauded many of the numbers. The playing of the orchestra was slovenly sometimes in the running passages that occur in the violins, but otherwise the accompaniment was admirably rendered.

Mr. Muller played the trumpet obligato in a sure and artistic manner.

It is needless to say that Mr. Zerrahn held the performance well in

hand and accompanied the soloists with fine judgment and discretion, adroitly managing the bad breaks that occurred in two of the soloists' parts.

I know that you are interested in Mr. MacDowell's "Sonata Tragica" for piano. Here are passages about it from an interview with Mr. MacDowell published in the Boston "Journal" this morning.

"It is rather difficult for me to say," answered Mr. MacDowell, when his interviewer from the "Journal" asked him to which one of his own compositions he would give preference, "but," he remarked, smiling, "I will tell you now that there are two which I thoroughly detest—one in particular, the 'Hexentanz,' which has been played from Dan to Beersheba.

"I can hardly select one of my orchestral works, because here in America a composer has little chance to hear his own works. The orchestras are so few that the opportunity is wanting, and the composer cannot study his works as they are played, viva voce, so to speak. In Europe the opportunities are more numerous.

"In regard to my compositions for piano, an answer is almost equally as difficult. Perhaps my favorite ones are those which are least played; for, you know, a composer, like a father, often most loves his lame child.

"I may say, though," continued the musician after a moment's reflection, "that as a serious work I prefer my 'Sonata Tragica.' It is one of my latest writings and was played first by myself at a Kneisel concert last season.

"The sonata is rather a peculiar composition, and it's hard to say if it's really a pleasure to play it. I like it very much myself. As for my other works—well, they are so many that it is impossible for me to choose."

"But this 'Sonata Tragica,' Mr. MacDowell. There must be some story connected with it—some story, I mean, that is interesting, perhaps tragic, as the title suggests. Is there not?"

"I—I can hardly say now. I have never told the story which led up to it." Mr. MacDowell became silent and smiled undecidedly before he went on.

"I had finished a suite for piano when the first thing occurred which led up to it. I had intended to dedicate the suite to Raff, but four or five days after it was finished he suddenly died. Of course I felt that I could not carry out my original intentions, so I dedicated the suite to his wife.

"Then began a work which I had often contemplated. I had long desired to make something worthy of a man like Raff. He had led an unhappy life. He had sacrificed that life to music, for his disease was aggravated by his work at the conservatory at Frankfurt. So, in an idealized fashion, I tried to write what I thought—to translate into music that struggling life and its overpowering at the moment of success. This I would dedicate to Raff. Then was begun the 'Sonata Tragica.'

"I admired Raff tremendously. He was, I knew, so really different from what he appeared superficially. Some said that he wrote music for the market. But he often told me that he could not live without writing for the market, the proceeds from his teaching were so small."

"And that was when Raff was well known, sir?"

"Yes," hurried on Raff's admiring pupil, vehemently, "that was long after he had written his opera of 'King Alfred.' Why, when he was in Frankfurt everyone knew him as 'the great Raff.'"

"Raff got 6,000 marks, or \$1,500 a year. Not only that, but when he had put the Conservatory on a paying basis the directors gave him whatever surplus money there was. But Raff added to this some money from his private purse, and with it had a stage built in the Conservatory, so that operas might be presented. He used to spend most of his hours at the Conservatory. Where he found time to write nobody knows. The Lord knows, I don't."

"During my first year at the Conservatory I was a pupil of his. After that year I used to go to his home and there study with him. Many a time, when he was busiest, he'd stop to look over my writings. He treated me as if he were my father."

"I remember well the time of Raff's death. The day before it came he had finished the examinations. That year they were excellent. On the evening of examination day I walked home with him. He was pleased with the results of the day and spoke fondly of his work. I noticed that he was pale and looked worn. I spoke of his health to him, but he laughed and replied that he was well enough. The next morning his death was reported."

"That is the story of my 'Sonata Tragica.'"

PHILIP HALE.

A Rare Chance.

FOR SALE.—A superb Odell church organ in splendid condition, three manuals and pedal, high pressure stops, all mechanical improvements, fully warranted, eight years old, adapted for any church, musical college, public hall or music hall. An extraordinary bargain can be acquired. Address "Church Organ," care THE MUSICAL COURIER, 19 Union square.

Colonne.—Colonne has had to abandon the "Grands Concerts" at the Éden, Paris, through want of support.



Bach's Pupils.—The pupils of Gustav Bach, Milwaukee, Wis., were heard in concert last Thursday evening at Rohlfs's Recital Hall. The program included compositions by Wieniawski, Haydn, Danclo, Bach, Heine, Papini, Alard, Fowler, Du Beriot, Morel and Viotti.

Salome to Mulligan.—Wm. Edw. Mulligan feels much gratified at the receipt of the following from Th. Salomé:

PARIS, 70 RUE ST. LAZARE, December 8, 1893.
MY DEAR COLLEAGUE—I have just received your program and hasten to thank you for the place with which you have honored my two pieces. For this I am very grateful to you and am the more flattered because I have heard you mentioned as an artist of great worth. Accept, my dear colleague,
The expression of my best sentiments,
TH. SALOMÉ.

At the New York College.—A concert was given at the New York College of Music last Thursday evening, at which Mr. Paolo Gallico, piano; Miss Fanny Rich, soprano, and the Haydn String Quartet took part in the following program:
Trio, G major, op. 71, for piano, violin and 'cello.....Fred. Brandeis
Messrs. Gallico, Mannes and Kronold.
Aria, from "Robert le Diable".....Meyerbeer
Miss Fanny Rich.
String Quartet, G minor.....A. Rubinstein
Two movements.
The Haydn String Quartet.
Quintet, A minor (new).....Paolo Gallico
Mr. Paolo Gallico and the Haydn String Quartet.

The principal number of the program was the trio by Mr. Fred. Brandeis, a sound musicianly composition that was greatly appreciated by the audience, the second movement in particular being very interesting. This trio is an old friend.

The other novelty was the quintet by Mr. Gallico, in which the composer and the quartet were heard to much advantage. Miss Rich has a well schooled soprano and gives excellent promise. Her number was exceedingly well done.

The audience was a large one and late comers were content to stand.

Carl in Scranton.—Mr. Wm. C. Carl added another to his long list of successes by his remarkable handling of the arge organ in the recently completed Christ Church, Scranton, Pa. The following is from the Scranton "Truth":

The organ recital that preluded the ten days of dedicatory services was in every way worthy of the great occasion. Mr. William C. Carl, the organist chosen to bring out for the first time the splendid capabilities of the instrument, fully justified the high reputation he had already made in France and in his native land. From Bach's stately Toccata, which formed the opening number, to the closing one, the brilliant Schiller March, a tone poem in which Meyerbeer voiced the world's rejoicing over the existence of a great poet, Mr. Carl gave full proof of his mastery of technic, and his power to use the resources of his noble instrument in expressing the full range of human emotion translated into harmonies.

There is no need to reproduce here the evening's program. Handel's magnificent organ concerto in D brought out the deeper and profounder tones of the new organ, which the earlier numbers, even the Bach Toccata, had not shown. Up to that number it was the sweetness of tone that had been most apparent. The composer Guilmant's fine Marche de la Symphonie, entitled "Arlene," was played by his pupil in a manner that proved how completely the spirit of his master is appreciated and loved by Mr. Carl. The organist's playing of Bibi's poetic "Visione" and George's MacMaster's Pastoral revealed both the player's wide range of powers and the fineness and delicacy of the new instrument under the touch of a master's hand.

Louisville Ladies.—The Ladies' Quartet Club of Louisville gave a very enjoyable concert at Smith & Nixon's on Tuesday evening of last week. The quartet, which comprises the following ladies, all of whom are well known soloists: Miss Carrie Mosier, soprano, of Christ Church; Miss Kate Bradshaw, soprano, of Cathedral; Miss Ida Hallenberg, alto, of Church of the Messiah; Mrs. Tom Stark, alto, of Christ Church; Miss Julia Bachus, accompanist, was heard in the following program:

"Improvisation on Walther's Prelied".....Wagner-Bendel
Miss Bachus.
Quartet, "The Sky Lark".....Bavarian
"Fair Starry Eyes".....Edgar B. Smith
Miss Bradshaw.
Trio, "Distant Bells".....Mackenzie
"The Garden of Sleep".....De Lara
Miss Hallenberg.
Quartet, "Spanish Gipsy Girl".....Damosch
Duet, "Two Spring Songs".....Lassen
Mrs. Stark and Miss Bradshaw.
Quartet, "Reveries".....Rheinberger
"Dunedin".....Kellie
Miss Mosier.
Quartet, "Oh! tell it her".....Rees

Musical Art Society Incorporated.—The certificate of incorporation of the Musical Art Society, of New York, was filed last week in the office of the county clerk. Its purpose

is the culture of musical art in all its highest forms and the promotion of musical education by teaching and concerts. The trustees are Frank Damosch, Clemence S. B. Fish, Mary M. Irwin, Laura J. Post, Mary Harriman, Mary Hoffman, Kate Flint, Caroline de Forest, Annie M. Loomis, Louise Carnegie, Harriet Goelet, Herminie Berwind, Theresa Oelrichs, Eloise Breese, Mary R. Callender, Edith Randolph, Caroline Post, Lucie Jay, Louis Howland and Dynely Prince.

Ohio M. T. A.—The Ohio Music Teachers' Association hold their thirteenth annual meeting at Dayton, Ohio, today, to-morrow and Friday. Attractive programs have been prepared and a large attendance is expected.

American Pupils.—On Tuesday evening of last week the following program was performed by the pupils of the American Conservatory of Music, Chicago, before a large audience:

Piano, Nocturne.....Brassini
Miss Ida Schlapp.
Song, "The Water Lily".....Bullard
Miss Lulu Caldwell.
Piano, Prelude and fugue, E minor.....Mendelssohn
Mr. Cave Thompson.
Clarinet, Cavatina from "Ernani".....Verdi
Mr. G. B. Denny.
Song, "The Journey is Long".....Coombs
Miss Jennie Huntress.
Piano, Polonaise, op. 71, No. 2.....Chopin
Miss Rosa Diener.
Violin, "Faust" fantasia.....Alard
Mr. Morat Ende.
"Magnetic Waltz".....Arditi
Miss Minnie Knipper.
Piano, Ballade, G minor.....Chopin
Miss Sadie Kraus.
Clarinet, Third air, with variations.....Thornton
Mr. G. B. Denny.
Song, "Minguillo".....Bunning
Miss Jennie Huntress.
Piano, "Lichtertanz" ("Feramors").....Rubinstein
Misses Julia Caldwell and Edith Carter.

A Botefuhr Musical.—Mr. E. H. Botefuhr, a violinist, gave a musical at the North Texas Female College, Sherman, Tex., on the evening of December 15, assisted by Mrs. Holt, piano; and Miss Pauline Adone, 'cello. The program embraced compositions by Hummel, Ries, Beethoven, Gade and Joachim.

The Pindarus Club.—The Pindarus Club, of Chicago, gave an interesting concert in Weber Hall last Wednesday evening, when solos were given by Miss Florence Bartells, Mr. W. H. Ende, Mr. Louis Solomon and others.

At the Broad Street Conservatory.—A concert was given at the Broad Street Conservatory of Music, Philadelphia, last Wednesday evening, when a well arranged program was given under director G. R. Coombs. The following students participated: Misses Kate M. Logan, Anna Williams, Florence Slemmer, Fannie E. Waxler, Gertrude Slemmer, Louise Yeager, Carrie E. Smith, A. Naegle, Gertrude Perkins, Viola E. Welch, Carrie Pierman, Stella R. Spencer, Clara Wareham and H. Goetze, Mrs. A. G. Carson, and Misses Lay and Simpson.

Christmas in Plainfield.—Mr. W. E. MacClymont, organist of the First Baptist Church, Plainfield, N. J., gave the following program at that church on Christmas Day:

Organ prelude, "Offertorie St. Cécile".....J. Grison
Anthems—
"Lo! He comes with clouds descending".....E. Silas
"There were shepherds".....M. B. Foster
"Bethlehem".....C. Whitney Coombs
Organ postlude Finale fourth symphony.....C. M. Widor

CHILDREN'S SERVICE, 4 P. M.

With the assistance of Mr. Milton H. Gruet, violinist, and Mr. F. E. Drake, pianist, of Newark.

Prelude, trio, violin, piano and organ.
Carols—
"Unto us a Child is born".....D. Buck
"Softly the night is sleeping".....W. E. MacClymont
"Ring out the bells for Christmas".....W. E. MacClymont
"Hark! what mean those holy voices?"
Postlude, trio.

Bethany Pupils.—The pupils of Eugene Feuchtinger, of the Bethany College, recently gave a very enjoyable concert, at which the following program was given:

Sonata, op. 14, No. 1.....Beethoven
Allegro, allegretto, rondo.
Mr. R. Gise, Ohio.
Essay, "The Life of Beethoven".....
Miss Mame Hasselkus, Ohio.
Adelaide.....Beethoven
Miss D. Vogel, Pa.
Bouree, G minor.....E. Silas
Miss M. Joyce, Kan.
"Little Boy Blue".....E. Nevin
Miss B. Mast, Ohio.
"The Traveler".....B. Godard
Mrs. L. Woolery, W. Va.
Nocturne.....H. Lichner
Miss E. Stickley, Va.
"The Sweetest Singer".....J. L. Roeckel
Mr. J. A. Joyce, Kan.
Rigoletto.....Verdi-Spindler
Miss G. Frew, W. Va.
Duet from "Norma".....Bellini
Miss E. Chapman, Mo.; Mrs. L. Woolery, W. Va.

An Erie Event.—The pupils of the Erie Conservatory of Music were heard in concert at Colby Hall on the evening of December 13, when a program embracing compositions

by Hauptmann, Barnby, Schubert-Liszt, Godard, Mozart, Cowen, Mendelssohn, Moszkowski, Rogers, Chadwick, Rubinstein, Liszt, Haydn, A. Goring Thomas, Moszkowski, MacDowell, DeKoven, Schumann and G. H. Wilson were given in an excellent manner.

Minerva Music.—The following was the program of a musical given at Minerva Institute on Thursday afternoon of last week:

Piano duet, "Norse Festival Procession".....Selmer
Mrs. Ende and Mr. G. Grube.
Violin solo, Elegy, op. 7.....Anton Erhart
Mr. A. Grube.
Piano solo, suite.....McDowell
Mr. G. Grube.
Violin solo, fantasia on "Faust".....Alard
Mr. M. H. Ende.
Piano solo, march from suite, op. 91.....Raff
Miss Clara L. Ende.
Sonata for two pianos and violin.....A. Grube
Mrs. Ende and Messrs. G. and A. Grube.

Busy Beaver Pupils.—The pupils of Beaver College, Beaver, Pa., gave a very attractive program at their concert last Thursday evening, in which Mrs. Edith D. Fry, Misses Brown, Bray, Taylor, Master McGinnis and the director, Mr. W. H. T. Aborn, took part.

Pretty Vassar Musicians.—The musical department of Vassar College gave an enjoyable concert Tuesday evening of last week, when the principal number was Smart's cantata, "The Fisher Maidens," which was conducted by E. M. Bowman, and in which both the college chorus and the Glee Club took part.

Fred. B. Hill.—Mr. Fred. B. Hill, of Wallingford, has recently given two organ recitals at the Congregational Church at that place, which have attracted much attention from the music lovers there.

New York Savages.—The members of the Savage Club gave their Christmas musicale last Thursday at the club's rooms.

An artistic program was given by the following members: Mr. Victor Herbert, Mr. Louis Kapp, Mr. Ward Stephens, Mr. Jos. Lynde, Mr. Geo. Traverter, Mr. Payne Clarke, Mr. Thomas Guise, Mr. E. Battestini.

The selections were artistically rendered, especially the "Berlioz" trio, by Messrs. Herbert, Knapp and Stephens; Gounod's "Lend Me Your Aid," by Mr. Payne Clarke and a duet from the "Lily of Killarney," by Messrs. Lynde and Traverter, all of which were accorded much applause. After the concert a luncheon was served.

Fifth Avenue Hall.—Fifth Avenue Hall, 37 West Forty-second street, near Fifth avenue, was opened last night, and as this paper was on the press at the time we are unable to publish the account of the concert given on the occasion by the German Conservatory of Music.

Miss Anna L. Morse.—Miss Anna L. Morse, of Chicago, sang with great success at a concert given December 18 at Clinton, Iowa, for the benefit of Agatha Hospital.

Miss Morse also sang the Christmas music at the Presbyterian Church in the same city.

D'Arona.—It will be gratifying to all friends and admirers of Mrs. Florenza D'Arona to know that the past year has been the most brilliant in her career as singing teacher, and this does not only apply to the extent of her classes but to the artistic results obtained with her pupils.

Clef Club Dinner.—The Clef Club gave the third of its dinners of this season at Clark's on Twenty-third street, on the evening of December 19. Mr. Marc A. Blumenberg, of THE MUSICAL COURIER, had been invited to address the club on "World Fair Music." The speakers of the former dinners were the Rev. Lyman Abbott, of Brooklyn, and H. E. Krehbiel, of the "Tribune."

De Pachmann Recitals.—Mr. Vladimir de Pachmann is to give three recitals at Chickering Hall on the afternoons of January 2, 9 and 16 respectively. The programs are to be illustrative of Beethoven, Schumann, Schubert, Liszt, Henselt, Mendelssohn, and Chopin, and will include a large proportion of material not hitherto presented by Mr. de Pachmann.

Broad Street Conservatory of Music.—Pupils of the Broad Street Conservatory of Music, Philadelphia, were heard in a pleasing concert at the South Broad street branch of the institution last Wednesday evening. The program, though long, proved of vast interest to the audience, and the young artists acquitted themselves most creditably.

The selections represented only master composers, and among those who won special approval for their excellent work may be mentioned Misses Anna Williams, Florence and Gertrude Slemmer, Louise Yeager, Carrie E. Smith, Anna Naegle, Gertrude Perkins, Viola E. Welch, Carrie Pierman, Stella R. Spencer, Clara Wareham, Henrietta Goetze, Mrs. A. G. Carson, Wallace Simpson, J. Edward Lay and A. E. Messenger.

After Behrens.—The attachment suit brought two weeks ago in Buffalo against the Marie Tavary English Opera Company by Mr. Conrad Behrens, one of the artists of the troupe, has been, according to the information received yesterday by Mr. N. Hashim, its proprietor, vacated. He says that the bringing of the suit caused the season of the company to come to grief, and a suit for damages against Behrens is likely to result.—"World."



Obituary.—Carl Kossmaly, director, composer and teacher at Stettin, aged eighty-two; W. Massmann, founder of the Pauline Church choir, Leipsic, November 29, aged ninety-one; Dr. Ed. Frank, teacher and composer, December 1, aged seventy-six; Karl von Sterneck, founder and president of the Mozarteum Salzburg, aged eighty.

Receipts at Paris.—During the season August 1, 1892, to July 31, 1893, the receipts were: For Wagner's works, 66,664 francs; for Meyerbeer's, 12,397; for Rossini's, 2,245, and Verdi's 1,162 frs., all at the Grand Opéra Paris.

Harthan.—Dr. H. Harthan, late teacher in the University of Dupot, will next year occupy the vacant directorship of the Lehrer Gesangverein, Dresden.

A Distressed Manager.—The director of the theatre at Tepitz has sent a card to the newspapers stating: "The first performance here of Leoncavallo's 'Bajazzi' took place before an audience of 100 souls, who in their enthusiasm called out the performers fifteen times. In spite of this great success only forty-eight persons appeared at the second performance."

Sonzogno.—The discussion about Cowen's "Signa" has induced Sonzogno to write to the London "Times" a letter, in which he states that he will open next year a grand Lyric theatre at Milan, which will be a real international academy, where he will produce works of composers of all nationalities.

Lison Frandin.—In the railroad accident near Milan November 28 Mrs. Lison Frandin received severe injuries, which will prevent her from fulfilling her engagement at Waraw. She lost at the same time all her jewels and dresses.

An Ingenious Manager.—An Italian manager when he heard of Gounod's death and had no Gounod opera to produce issued the following notice:

"HOMAGE TO GOUNOD.
Positively the first performance of
The One Act Opera
"Djamileh"
Words by M. Louis Gallet.
Music by CHARLES GOUNOD."

On the eventful night the enthusiasm of the inhabitants knew no bounds. "Djamileh" drew a splendid house, recalls were numerous, and at the end of the performance the curtain went up on a group of the whole company posed round a plaster bust of the deceased master—a truly touching sight. After three more successful performances of "Djamileh" the impresario made his preparations for departure, being due at another town. But, before he left, a puzzle-headed native came to see him and asked him point blank, "Surely Gounod never wrote 'Djamileh'?" "Well," replied the unabashed impresario, "now that I come to think of it, I'm not so sure that he did. But, anyhow, he wrote 'Medjé,' and it's the most natural thing in the world to confuse the two titles—'Medjé,' 'Djamileh'; why, they're as like as two peas."

"Genoveva."—Respecting the late performance of Schumann's "Genoveva" in London, the "Figaro" writes: "It would nevertheless be absurd to blame our opera managers for neglecting 'Genoveva,' which, as a stage work, presents so many incurable defects. The most important is an absurdly inadequate libretto. The legend of 'Genoveva' is popular in Germany, and thanks to the poems of Tieck and Müller, and the dramas of Raupach and Hebbel, it is thoroughly well known throughout the Fatherland. In its original form, the story is little more than a false accusation levelled against a virtuous wife, who is compelled to flee for her life to the forest of Ardennes, there giving birth to a son, who is suckled by a white doe. Hebbel's melodrama was, however, too brutal for Schumann, who endeavored in vain to persuade the author to alter it more in accordance with the dramatic poem of Tieck. Hebbel refused to do anything of the sort, and Schumann was accordingly obliged to undertake the work himself. Like many other musical critics of his period, he was an extremely indifferent librettist, while even his contemporaries were firmly of opinion that his music lacked dramatic force. Modern opera goes will probably consider it as more or less a symphonic work, although it is only fair to say that much of the music is of extreme beauty."

"Euryanthe" and "Genoveva."—The family likeness between "Euryanthe" and "Genoveva" has often

been pointed out. The two principal characters of "Golo" and the "Witch" in general outline also not a little resemble those of "Telramund" and "Ortrud" in "Lohengrin," although from a dramatic point of view Wagner certainly has the better of it. Offenbach, to whom neither potentate nor legend was sacred, wildly burlesqued the whole story in "Genève de Brabant." "Siegfried," by the way, is identical with "Elsa's" long lost brother, the little boy who comes up from the Scheldt as the swan goes down for the last time in "Lohengrin."

Maurel.—Mr. Maurel is anxious to sing the title part in Massenet's opera "Werther." As the same was originally written for a tenor, the composer is making a new arrangement of the music to make it suitable for Mr. Maurel's baritone. The heroine's husband will be transformed from a baritone into a tenor.

Brussels Concerts.—The Brussels Concerts populaires will, this season, be conducted by Messrs. J. Dupont, Hermann Levi (Munich), and Felix Weingartner (Berlin). At one of the six concerts Wagner's rarely heard Biblical scene, "The Love Feast of the Apostles," will be performed.

Paderewski.—Mr. Paderewski has accepted an invitation to play a concerto and his own "Polish Fantasia" at the Lower Rhine Festival at Aix-la-Chapelle on May 15.

Eugen Gura.—During the recent Wagner Cycle at the Munich Court Theatre, that splendid artist, Mr. Eugen Gura, sang the part of "Hans Sachs" in "Die Meistersinger" for the hundredth time. At the same theatre Verdi's eightieth birthday was celebrated with a performance of his "Trovatore."

Another One!—The "Violin Times" is the title of a new monthly journal, the first number of which appeared on the 15th of last month. Its editors are Messrs. E. Polonaski and Edward Heron-Allen. Two letters of Paganini's (one in facsimile); a translation of the "Arts and Crafts Book of the Worshipful Guild of Violin Makers of Markneukirchen, from 1677 to 1772"; and the first of a series of helps for violinists, by Mr. Wallace Sutcliffe, are prominent features.

Schubert.—The *Allgemeine Musik-Zeitung* prints a hitherto unpublished letter of Franz Schubert which, although but short, is characteristic of his modesty and conscientiousness. It bears no date: "Most esteemed Herr v. Bärtele.—As I have really nothing for full orchestra which I could send forth into the world with a calm conscience, and there are in existence so many pieces by great masters—e. g., by Beethoven: Overture 'Prometheus,' 'Egmont,' 'Coriolan,' &c., &c., I must most sincerely beg your pardon if I cannot be of service to you on this occasion. Forgive me, therefore, my too hasty and thoughtless promise.—Yours obediently, FRANZ SCHUBERT."

Gounod and a Critic.—In Pagnerre's "Charles Gounod, sa Vie et ses Œuvres," it is stated that the "Funeral March of the Marionette" was written as a joke, and intended to imitate the walk of an English critic. The critic in question is supposed to be the late Mr. Davidson, of the London "Times," who was lame from his birth.

Verdi and Crispi.—On the occasion of his eightieth birthday Verdi received the following telegram from Mr. Crispi, the ex-Premier of Italy: "Francesco Crispi rejoices with Giuseppe Verdi, and hopes that for the greater glory of Italian Art he will attain at least the age of the Maestro Galmieri." To which Verdi replied: "It gives me great satisfaction to receive the good wishes of Francesco Crispi. I declare that I shall do everything possible to reach the age which he wishes me." The worthy referred to, an obscure Italian musician, died at the age of 185!

Cologne.—The Society of the Cologne Gürzenich Concerts has issued its program for the winter 1893-94 of concerts to be given under the direction of Dr. Franz Wüllner. Among works to be produced are "Israel in Egypt," by Händel; "Cresus," C. A. Lorenz; the "Mattheus Passion" and "Johannis Passion," Bach; "Montfort," Rheinberger; choral works by Mozart, Schubert, Brahms, Ernst Heuser, symphonies by Beethoven (1, 6 and 7), Mozart (C minor), Haydn, Schumann (IV.), Schubert (H minor), Berlioz ("Harold"), Brahms (IV.), Justav Jensen, and overtures by Beethoven, Mozart, Weber, Schumann, Smetana and Rich. Strauss; "Fuga Solennis," by Puchat; "Zoro-haida," by Svendsen, and "Wanderung," by Scholz.

He Lost His Specs.—The musical critic of the London "Times," writing of the first performance of Prof. Villiers Stanford's quartet at the Monday "Pops," observed that in the "Largo" wrong notes were to be heard, and that throughout the work the players fell short of perfection. This criticism called forth a letter to the "Times" from Mr. Piatti in which the cause of the "wrong notes" being played is shown. He says: "It is only right that I should add that I am the only person to be blamed for it, and that want of rehearsing, which would have been an unpardonable negligence, and not in accordance with the respect we all feel for the composer, was not the cause of those imperfections, as your musical critic (very likely out of kindness) inclines to think, but the unfortunate accident of having broken my spectacles a short time before the concert and the impossibility of finding at the moment a pair that

would suit me. As to the imperfections throughout the work, I was so much occupied in trying to see my notes through the new spectacles that I am only aware of the unfortunate mistakes in the 'Largo.'"

A New Trilogy.—Mr. William Wallace, whose symphonic poem, "The Passing of Beatrice," founded on Dante's "Inferno," met with a favorable reception at the Crystal Palace concerts last season, has just written a sacred drama, entitled "The Three Great Days." The work is in three parts, designated respectively "The Paschal Eve," "Pilate's Wife" and "The Resurrection."

E. Moor.—Mr. Emmanuel Moor, whose concert overture was produced in London at Mr. Henschel's symphony concerts, and a symphony from whose pen was heard during the last summer season at St. James' Hall, is now engaged on a piano concerto, which will in due course be submitted to a public hearing. Mr. Moor was born in Hungary in 1863, but he is a naturalized Englishman, and has married an American lady. He has now been five years in England, where he intends to reside permanently, devoting himself entirely to musical composition.

An Armenian Artist.—Mr. Vahram Sevadjian, the Armenian pianist, who lately "recited" at Princess Hall, was born in Constantinople of Armenian parents. While still a mere child he was taken to live in Venice; and it was in the city of the Doges that he began his musical education, and there, too, that he made his first public appearance—this was when he was twelve years old. A little later on he determined to go to Vienna, where he continued his studies on the piano, passing through the three years' course with all possible honors. Mr. Sevadjian, who is quite a young man, is said to have made a successful début.

The Erard Concert Hall in London.—The concert hall erected by Mr. D. Mayer in connection with Messrs. Erard's piano warehouse in Great Marlborough street is nearly finished and will probably be inaugurated during the season by Mr. Paderewski.

A Musical "Puzzle Editor."—The "Lady's World" is now giving musical competitions. Short quotations from the best known composers appear weekly. Three times as many of their readers noticed a quotation from one of the "Songs Without Words" as recognized the closing bars of "Ho, everyone that thirsteth"—"Elijah."

National Conservatory.—The semi-annual entrance examinations of the National Conservatory of Music will be held during the coming month. The arrangement is as follows: January 8 from 10 to 12 A. M. and 2 to 4 P. M. for violin, viola, contrabass, cello and harp; January 8 from 2 to 3 P. M. for orchestra and all wind instruments; January 9 from 10 to 12 A. M. and 2 to 4 P. M. for piano and organ; January 11 and 12 from 9 to 12 A. M. and 2 to 5 P. M. for singing; January 12 from 8 to 10 P. M. for chorus, and January 13 from 9 to 12 A. M. and 2 to 5 P. M. for composition (Dr. Dvorák's class).

"Semiramide" Withdrawn.—On account of Mrs. Melba's temporary indisposition from a cold, the promised revival of "Semiramide" at the Metropolitan Opera House this evening has been postponed. Its place will be taken by "Don Giovanni," with the following cast: Fursch-Madi, "Donna Anna;" Nordica, "Donna Elvira;" Sigrid Arnoldson, "Zerlina;" Lassalle, "Don Giovanni," and Ed. de Reszké, "Leporello."

The Messiah.—The Oratorio Society, with the assistance of the Symphony Orchestra, and under the direction of Mr. Walter Damrosch, will present "The Messiah" at Music Hall on Friday afternoon and Saturday evening of this week. The soloists will be Lillian Nordica, Miss Carlotta Desvignes, Mr. J. H. McKinley, and Mr. David Bispham.

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THE SEMI-ANNUAL ENTRANCE EXAMINATIONS

WILL TAKE PLACE AS FOLLOWS:

VIOLIN, VIOLA, CONTRABASS, CELLO, HARP.—Jan. 8, from 10 to 12 A. M., and from 2 to 4 P. M.

ORCHESTRA AND ALL WIND INSTRUMENTS.—Jan. 8, from 2 to 4 P. M.

PIANO AND ORGAN.—Jan. 9, from 10 to 12 A. M., 2 to 4 P. M.

SINGING.—Jan. 11 and 12, from 9 to 12 A. M., 2 to 5 P. M., and on the evening of the 12th.

CHORUS, from 8 to 10 P. M.

COMPOSITION (Dr. Dvorák's Class).—Jan. 13, from 9 to 12 A. M., and 2 to 5 P. M.

Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER, (VIENNA, December 9, 1893.)

THE inclemency of the weather and the constant and rapid changes which we are now enduring have played havoc with many artists, resulting in influenza in many cases. Miss Ella Paucera, the pianist, whose recital was to have come off last Saturday, was unable to play, and Director Jahn has been laid up for over a week with a severe attack of the grip.

We have also had constant changes of the repertoire at the opera, and even the iron curtain of the new Raimund Theatre—a theatre devoted to the production of popular plays—has been under the weather. At this place of amusement the large audience in attendance last night waited in vain for the aforesaid curtain to rise, when the stage manager appeared and in a short speech told the people that the curtain refused to be wound up, and, in consequence, the audience might consider itself dismissed.

The first concert of the popular Winkler Quartet had to be postponed the other night on account of the sudden indisposition (also influenza) of Julius Winkler, the founder and first violinist of this organization.

The second Gesellschafts Concert, under Mr. Wilhelm Gericke, last Sunday, was a most interesting one, as it introduced us to several novelties in the way of a capella choruses.

Hans Kossler, the Budapest musician, who made his first appearance last winter as a composer and conductor, contributed his "Sylvesterglocken" for soli, chorus and orchestra.

This new work, full of beautiful melodies, original ideas and fitted up with a grand orchestration, demands particular attention, not only on account of the music, but for the very fine text by Max Kalbeck.

The audience was most enthusiastic and Mr. Gericke had to bow repeatedly.

The second novelty was a short chorus by Goldmark, the text supposed to have been written by Martin Luther, entitled: "Wer sich die Musik erkliest." This was also well received, as well as some fine three part choruses by Brahms and Schumann. This highly successful concert closed with a brilliant performance of Moszkowski's Suite in F major No. 1, splendidly played by the orchestra.

Mr. Gericke deserves great credit for his unceasing devotion and careful attention in bringing the Singverein and the orchestra up to a point of musical excellence which it had not reached before.

Alfred Grünfeld has been meeting with enormous success on his grand tournee in Russia.

This popular pianist has appeared in all the principal cities of the Russian Empire with unusual success and is now on his way south, returning to Vienna about Christmas. He gives his annual recital later in the season. Max Pauer gave his second concert on Monday last and played the following program:

Sonata, C major, No. 1.....Brahms
Andante favori, F major.....Beethoven
Minuit rondo caractéristique.....Field
Fantasy, C major.....Schumann
Giga con variazioni.....Raff
La Gondola.....Henselt
Valse Caprice.....Strauss-Taussig

The audience was not as large as the occasion and the reputation of the genial pianist deserved.

One has to wear long hair and throw one's hands high up into the air in order to draw an audience as a pianist in Vienna, and as Pauer's hair is not long and curly and he has the bad taste to play naturally, people prefer to hear his brother artist Sauer, who certainly takes the bun as far as sensational playing is concerned. Such is life!

I am told that Mrs. Bloomfield-Zeissler is suffering from a severe attack of nervous prostration, brought on by overwork, and that is the reason why this great pianist had to cancel her second and last recital here, which was to have taken place last night. Acting upon medical advice Mrs. Zeissler has postponed all her European engagements for an indefinite period.

I am sure her many admirers both here and at home will be sorry to hear of this unexpected and unpleasant trial which has befallen Mrs. Zeissler, and it is sincerely to be hoped that the evil may soon be remedied and the distinguished artist be permitted to carry out her many engagements in Europe.

A large audience which had assembled to hear Mrs. Zeissler play last evening was sorely disappointed, as it had only been decided upon at the last moment not to proceed with the concert.

The young violinist Moriz Wolfsthal, who, by general desire, gave a second recital last Friday night, scored even a greater success than fell to his share at his first appearance. This young artist, who is a pupil of Hellmesberger, occupies the position of professor of the violin at the Lemberg Conservatoire, where he is a very successful and popular teacher.

It seems a pity that such an unusually talented and bril-

liant artist should be buried in such an awful place like Lemberg, and I hope that some enterprising manager will induce him to travel more extensively and settle in a more congenial musical atmosphere than that of the capital of Galicia.

Wolfsthal was heard to greatest advantage in the D minor concerto of Joachim, the Faust fantasia of Wieniawski and Paganini's "Non piu mesto."

Hans Cesek, the pianist, accompanied in a most artistic manner, and also contributed some piano solos.

I have been singularly fortunate, since I came to this city, to live in a most musical atmosphere, surrounded by the memories of great composers who have long since passed away.

Last winter I stayed in the same house where Beethoven lived for many years and died. This season I happen to have rooms just above the flat once occupied by Schubert, while opposite to me is the birthplace of Gluck.

Surely in such a musical atmosphere one ought to feel inspired and moved to perform great things.

A very pleasant evening I spent at the home of Mr. and Mrs. Rée, the pianists, where I had been asked to meet Emil Sauer. Mr. Rée and his charming wife did the honors of the evening in a most perfect and congenial manner, and after a splendid supper had been served there was some fine music, in which the host and hostess and Sauer distinguished themselves.

This seems to be a rather bad season in general, even for artists like Rosenthal, Sauer and many others, whom you can see promenading the Ringstrasse for hours, just at the time of the year when these pianists have their dates usually all booked. Sauer stayed in Vienna for over ten days and was seen at a concert every evening.

I have heard many complaints from artists here and no accounting for the bad times, since Austria has had no "Silver Bill," which might have worried the natives.

A very poor house greeted Bellincioni and Stagno last night when these artists bade farewell to Vienna. The concert had been poorly managed; too much money spent in advance notices, which were of a bombastic nature, and most of the people who assembled in the "Musikvereinsaal" were disappointed, for they were treated to a lot of threadworn old chestnuts, songs by Tosti, Pinsuti and Denza.

The only redeeming features were some songs by Brahms, sung in German by Bellincioni, and some piano solos finely played by Miss Ida Reich.

Such a program as presented last night might be well enough for a pupils' concert in Jayville, Tenn., at a Patti "Farewell" circus or at a London Popular Ballad concert; but for an entertainment where the prices of admission range from 1 to 5 florins, one naturally expects and ought to have a very different style of musical bill of fare than the one endured on this occasion. The concert was under the management of Alexander Rosé.

The Rosé Quartet gave their First Extra Soirée on Tuesday last, when they were assisted by Messrs. Willi and Louis Thern, the pianists, who played Bach's C minor Piano Concerto, accompanied by strings, in a most artistic and highly finished manner, which elicited long and continued applause. Such ensemble playing on two pianos I never heard before. It was a treat not soon to be forgotten.

Richard Heuberger's new opera "Miriam" will be held at the Imperial Opera on January 15, with Miss Schläger and Winkelmänn in the principal parts.

Smareglia's opera, "Cornelius," will cross the boards early in March, and will be the last novelty of the season.

Paula Mark is also suffering from influenza, and her part of "Eva" in the "Mastersingers" to-night will be taken by Mrs. Ehrenstein.

Van Dyk's ballet, "The Five Senses," which has the unusual honor of being claimed by five authors—one for each sense, I suppose, has ultimately been withdrawn and will be shelved.

"Too many cooks spoil the broth," you see.

Andreas Dippel distinguished himself as "Manrico" the other night, taking Schrötter's place at short notice, for which courtesy the stage manager craved the indulgence of the audience.

After the "Stretta," Dippel was called six times before the curtain.

Paula Mark will appear in some of her best rôles at the Opera in Brinn early next month.

I heard a fine performance of "Tristan and Isolde," with Januschowsky and Winkelmänn, last week. Mrs. Januschowsky was splendid, both vocally and dramatically; of Winkelmänn it is unnecessary to speak, as everybody knows that he has no rival on the stage in this part.

Grenng was "King Mark," Mrs. Ehrenstein, "Bran-gane," and Neidl, "Kurwenal," all excellent in their different parts.

Grenng has been asked to sing the "King" in "Lohen-grin" at Bayreuth next summer and has accepted.

The repertoire at the Opera this week was as follows:

Monday, "Mefistofeles;" on Tuesday, "L'Amico Fritz" and Massenet's ballet, "Glockenspiel;" Wednesday, "Manon;" last night, "The Merry Wives of Windsor;" to-night, "The Mastersingers," and Saturday, "I Pagliacci" and "Cavalleria Rusticana," to give the audience a chance to distinguish between the respective merits of Leoncavallo and Mascagni.

In Teplitz (Bohemia) "Pagliacci" was recently given with enormous success to a half empty house. Notwithstanding the great impression which this masterpiece made the advance sale for the following performances registered—forty-eight seats. Such are the glories of an operatic season in the provinces.

A splendid French comic opera company, headed by Mrs. Montbazou, has been playing an engagement at the Carl Theatre this week, and has been treating us to "Orphée aux Enfers," "La Belle Hélène," "Mascotte," "La Pericholl," "La Fille de Madame Angot" and "Miss Helyett."

The soloists, chorus and orchestra were excellent and the performances all that could be desired. RUDOLF KING.

Musical Items.

Late Christmas Programs.—A number of Christmas programs have been received too late for publication in our last issue, and we are unable to give them space in this issue. Among them are the programs of St. Michael's, W. O. Wilkinson choirmaster; All Souls' Church, W. C. McFarlane, choirmaster; Collegiate Reformed Church, Sumner Salter choirmaster; and the Universalist Church, Newark, F. C. Baumann, organist.

Seidl Popular Concert.—Selections from "Stabat Mater" were sung at Mr. Seidl's popular concert in the Metropolitan Opera House last Sunday night. Nordica, Scalchi, Maugiere, Plançon participated, and Arnoldson and Vignas sang numbers from "L'Africaine" and "The Barber." Mr. Seidl conducted a miscellaneous program.

Mamert Bibeyran.—Mamert Bibeyran, the well-known ballet master, died Monday morning in this city in the fifty-sixth year of his age. Mr. Bibeyran was the professor of deportment and pantomime at the National Conservatory of Music. He was engaged in the production of many spectacular pieces and ballets in this city, his latest work in this line being the regulation of the ballets in "Princess Nicotine" at the Casino. Mr. Bibeyran was engaged in the capacity of ballet master at the first season of opera given in the Metropolitan Opera House in 1888-4 and was also engaged with the American and National Opera companies.—"Herald."

Where He Was.—The young man on the "Recorder" is becoming quite weary explaining that there was a concert in Music Hall at which Miss Yaw sang, Miss von Stosch played the violin, and Miss Pevny and Anton Schott gave selections from the first act of "Walküre." This concert was conducted by Walter Damrosch and took place Saturday afternoon, December 16. The same program was to have been repeated the Sunday evening following, but the orchestra struck. The fact that the notice of said concert appeared in the form it did is something for which the young man disavows all responsibility.

We Thought So.—THE MUSICAL COURIER of December 30 devotes several columns to a condensed translation of F. Nietzsche's extraordinarily spicy and violent attacks on modern composers, especially on Wagner, his former friend and idol. The translator does not add—what would have been, in fact, superfluous—that not long after writing his pamphlet Nietzsche had to be taken to a lunatic asylum. He was the deepest thinker Germany ever produced—at least he said so himself.—"Evening Post."

Colonnese.—Cav. Luigi Colonnese, the renowned baritone who was chosen by Gounod to create the rôle of "Valentine," in the Italian version of "Faust," and was also selected by Verdi to create the character of "Amanastro" in "Aida," has taken a permanent residence in New York with the intention of giving vocal instruction when not singing. He comes here with high credentials as a master of pure singing and correct phrasing, according to the old Italian method. He has already mastered the English language sufficiently to be able to impart to his pupils the principles of his art.

Gounod.—Among the papers of the late Gounod some memoirs have been found in which the eminent composer gives interesting details of the instruction he received from Duprez, the tenor. Gounod also speaks of his acquaintance with Mendelssohn. The Queen of Portugal has sent 500 frs. to the Gounod Memorial Fund, Paris, with a letter in which Her Majesty speaks of Gounod as "the glorious French composer, for whom she has the greatest admiration, and who was her faithful friend." The fund now amounts to \$18,000.

"Les Brigands."—A revival of "Les Brigands" at the Variétés, Paris, was an enjoyable event. The witty libretto, perhaps the best in Meilhac and Halvôy's operetta repertory, is delightful, and Offenbach's music brighter and more charming than ever.



LONDON, December 9, 1893.

SCHUMANN'S opera "Genoveva," as given by the students of the Royal College of Music at Drury Lane Theatre, kindly loaned by Mr. Augustus Harris, was the most talked of musical event of the week. Musicians and amateurs filled every available place in the great theatre to witness the first representation in England of this example of the master's genius, completed only eight years before he died. A few years ago the Bach Choir gave a concert rendering of it, and the prelude and other selections from the work have frequently appeared in concert programs, but this was the first time that the public have had a chance to judge of its merits as an opera.

It was first produced at Leipzig in the spring of 1850 under Schumann's own direction, and its reception was far from favorable; the critics all condemned it, and no one, except Spohr, had a good word for it. All, however, agreed that the work was made up of a succession of numbers, all meritorious in themselves, and well suited to the concert room, but not treated with sufficient continuity or dramatic force for the operatic stage.

The book of the opera deals with legendary incidents of the eighth century. Siegfried, Count of Brabant, is ordered to lead a force against the Saracens and, after bidding his young wife Genoveva a tearful adieu and leaving his worldly possessions in the care of his trusted friend Golo, he departs. Golo, who secretly loves Genoveva, declares his passion but is repulsed, and, angered by this failure, plots with a witch, Margaret, against the innocent wife. Drago, Siegfried's faithful steward, is inveigled into their scheme and induced to conceal himself in Genoveva's ante-chamber to witness a probable surreptitious love making. In the middle of the night Margaret has the door to the room broken open and as Drago rushes out he is stabbed and Genoveva carried away to prison. Siegfried hears the news of his wife's supposed unfaithfulness at Strassburg, where he is lying wounded, and, filled with dismay, he is about to give Golo orders to have her put to death when he recalls that Margaret has a magic mirror in which she will show him the past, present and future. The witch presented him with three false tableaux of his wife and Drago in compromising positions. In his rage he smashes the mirror into a thousand pieces, and at this Drago's ghost arises and compels Margaret under penalty of being burned to death to confess her fraud to Siegfried. During this time Genoveva has been led to a desert place, where Golo again tries to leave her say that she loves him, but to no avail, and he leaves her to be put to death. Just as this event is to take place Siegfried arrives and asks pardon for doubting his wife, which is freely given, and they return to their castle amid great rejoicing, when in the distance is heard a hymn of praise sung by the victorious troops of the Count as they are returning from the front.

The performance was most satisfactory when we consider that all who took part were students. Miss Kirby Lunn easily bore off the palm in her surprisingly strong characterization of the witch, "Margaret." She soon won the favor of the audience, which continued to show its appreciation of her merits. She has unusual histrionic ability and uses her pure mezzo soprano with ease and refinement. Miss Una H. Bruckshaw, as "Genoveva," sang well, but her acting left much to be desired; her voice is a pure soprano, which she used with some distinction. Mr. Albert H. Archdeacon's "Siegfried" made a favorable impression, and he was supported by Mr. W. Green ("Golo") and Mr. W. Maynard ("Drago"). The orchestra and chorus, under the skillful direction of Prof. Villiers Stanford, did their important part of the task remarkably well.

On St. Andrew's Day that contingent of the public which likes Caledonian music had plenty of variety offered them. Mr. William Carter's concert at the Albert Hall attracted a large audience, who listened to the familiar airs of Scotland rendered by such capable artists as Mrs. Giulia Valda, Miss Clara Butt, Mr. Iver McKay, Mr. Claude Ravenhill and Mr. Barrington Foote. Mr. Carter's well trained choir gave excellent renderings of "Auld Lang Syne," "Caledonia," "Ye Banks and Braes" and other familiar selections, and the occasion served to introduce another infant prodigy, Master Basil Gauntlett, a grandson of the late Dr. Gauntlett, the eminent church musician, who played Händel's "Harmonious Blacksmith" to the delight of his hearers.

At St. James' Hall the enthusiastic crowd commenced the entertainment by humming the well-known choruses to

each other, and when time for the artists to appear were in that pleasurable state of excitement that secured full appreciation of the work done by the singers. Miss Trebelli, Miss Rose-Hicks, Mrs. Hope Glenn, Mr. W. Nichol, Mr. Plunket Greene and Mr. Santly all caught the humor of the audience, and their songs of Scotland were delivered with all the national sentiment possible. The London Scottish Choir acquitted themselves well, but the most popular item was Mr. Santly's singing of "The deil's awa' wi' th' exciseman."

The new Queen's Hall was formally opened last Saturday evening, when Mr. Cowen ably conducted a performance of the "Hymn of Praise" and some other works, rendered by an orchestra and chorus that may be regarded as permanently connected with the new hall. The work done by this body of artists and amateurs was far better than was expected, considering the little time they had for preparation, and we trust that definite arrangements will soon be consummated by which the permanency of this new enterprise will be vouchsafed to a public who will undoubtedly give the necessary support. The solos of this notable performance were in the hands of Mrs. Albani, Miss Margaret Hoare, Mr. Edward Lloyd, and Mr. Frederick Dawson as pianist, whose playing of Beethoven's Concerto in E flat was awarded three recalls from the audience. Mrs. Albani seemed to be inspired by the occasion and the brilliant surroundings, as her singing in Mendelssohn's always popular work and Handel's "Sweet Bird" was certainly one of her triumphs. Miss Hoare proved a worthy associate in "I Waited for the Lord," and also sang beautifully two of Mr. Cowen's songs, "Absence" and "Parted Presence," while the greatest English tenor sang his part in a manner that fully sustained his well earned reputation.

Last Saturday was Wagner Day at Crystal Palace, and this announcement drew a large audience of the admirers of the Bayreuth master. The purely orchestral numbers were the overture to the "Meistersingers" and the prelude to "Parsifal," both of which received fine interpretation from Mr. Mann's able forces. The third act of "Tannhauser" was given with Mrs. Giulia Valda, Mr. Edward Lloyd and Mr. Andrew Black as soloists, and the English tenor also sang with his usual success the prayer from "Rienzi," while the Scotch baritone who sings Wagner music so well gave a fine rendering of Wotan's "Abschied von Brunnhilde und Feuerzauber" from "Die Walküre."

Mr. Eugene Oudin's success at St. Petersburg has brought him an engagement to sing there in a season of opera in French, to commence next March. He will sing the principal baritone rôles in "Samson et Dalila," "Sigurd," "Werther," "Lohengrin" and Berlioz's "Damnation de Faust" (concert rendering). M. Colonne will conduct the season and among the artists engaged are Mrs. Richard, Mr. Lassalle and Mr. Van Dyck.

Mr. Sarasate gave his last recital of this season at St. James' Hall last Monday afternoon, assisted at the piano by Mrs. Bertha Marx. The house was full, and the great Spanish virtuoso's many admirers testified their approval of his playing in no uncertain manner. The program opened with Beethoven's Sonata in G major, followed with good contrast by Goldmark's second suite for piano and violin. Further variety was gained by his inimitable reading of Dvorák's four Slavonic dances, op. 72, and his own composition, "Muñerías." Mrs. Bertha Marx chose for her solos Chopin's Fourth Ballad, "Conte d'Enfant" (Moscheles), and "Presto" (Scarlatti). In the former she was heard to best advantage.

The novelty brought forward by Mr. Chappell at the last Monday Popular Concert was a quartet for strings by Antonio Bazzini. This composer, who is little known here, was born at Brescia in 1818. At first he wrote principally church music, but finally became acquainted with Paganini, who was so struck with his proficiency as a violinist that he persuaded him to travel, which he did for about twenty-five years, visiting the principal European cities as a solo performer and composer. Twenty years ago he settled down as a professor at the Milan Conservatoire, and has since added several opus numbers to his list. I was most impressed with a Lento movement, which has a pleasing melody, but I doubt if the work will be frequently heard at the "Pops." Lady Hallé, Mr. Ries, Mr. Gibson and Mr. Klengel gave the work a most exemplary rendering. Miss Janotha gave a fine reading of Chopin's Barcarolle, responding to an imperative encore with Berceuse in D by the same composer. Miss Fillunger sang most artistically some German lieder; perhaps Brahms' "Wiegenlied" was the most popular.

Mr. Plunket Greene and Mr. Leonard Borwick joined forces on Tuesday afternoon, in giving one of the best attended concerts seen in St. James' Hall in many a day, except when Paderewski's name appears on the bills. Nor was the great crowd disappointed, as the young Irish baritone (although only twenty-seven), has reached a state of intelligent and artistic interpretation of songs seldom heard and rarely excelled; while his associate at the piano added to his already high reputation of being the leading English (man) pianist in Schumann's "Carnival," which he studied with Madame Schumann, and selections from Bach, Scarlatti, Paderewski, Chopin and Liszt. Mr. Greene's first

number included several well-known German lieder and some French songs, and for his last, representative songs of the four nations.

The program of the London Symphony Concerts attracted a large concourse of amateurs to hear Rubinstein's great Symphony in C, which was played in its original four movements, and a remarkable performance of a grand work, was the unanimous verdict heard on all sides; for this, a great amount of credit is due to Mr. Henschel. The familiar overtures of "Egmont" and "Die Meistersinger" opened and closed the program, which further included Weber's Scena and Aria, from "Oberon," sung by Mrs. Elene B. Eaton most effectively, and Spohr's concerto for violin in D minor by Miss Beatrice Langley.

The Royal Choral Society gave a performance of Handel's "Jephtha," on Thursday night, at the Albert Hall, and the work, with the additional accompaniments by Sir Arthur Sullivan, will prove a valuable addition to the repertoire of this society. The singing of the chorus was beyond praise and the audience demanded a repetition of "Chemosh no more we will adore," while the solos, which are of more than usual importance in this oratorio, were admirably done by Mrs. Henschel, Miss Hoare, Miss Oliver, Mr. Edward Lloyd and Mr. Norman Salmond, while Sir Joseph Barnby conducted the performance with his usual success.

FRANK VINCENT.

LONDON, December 16, 1893.

Paderewski, his compositions, his unparalleled past and the brilliant, promising outlook for his future, are the all absorbing topics of conversation among English musicians. His recent tour was the greatest success ever known in England. In nearly every town visited the seats for his performances were all sold out from two days to a week before his appearance, and the receipts of the tour amounted to nearly £30,000—about \$96,000. His artistic success was proportionately greater. His reception everywhere was characterized by the sincere admiration of those who were best able to appreciate his genius.

On no occasion before has every seat at the Crystal Palace concerts been sold a week in advance, and the patrons at the popular concerts eagerly gathered at the doors for the unreserved places seven hours before time for the doors to open. He is the most popular of any man or woman in the profession, and is eagerly sought after for interviews, his photograph, and his legion of admirers use every pretext to get to see him; but Mr. Daniel Mayer has had a room beautifully arranged for him at his large piano house, where Paderewski enjoys the quiet and seclusion necessary and practices to his heart's content, often not leaving the piano for hours at a time.

At the Palace the drawing card was his Polish fantasia, which improves on closer acquaintance. With its intensely national character, brilliant and impressive; its orchestration, in which every instrument is treated as though he loved it, and its delicious melodies stamp Paderewski as having creative faculties of the highest order. Consequently the greatest interest was manifest on Monday evening to hear his six new songs, the lyrics taken from the works of Mickiewicz, a countryman of his. They were written to Polish verses and perhaps lost a little, a very little, in their translation into English, and with their interpretation by England's greatest tenor, Mr. Edward Lloyd, in his well-nigh faultless style, an impression was made that they fully sustained the high reputation already acquired, and will undoubtedly be classed with the immortal songs of this century.

The verses are strongly national and breathe the strange and fascinating sadness so often found in Slavonic art. The music expresses this sadness in its great beauty; the saddest songs being the most beautiful and each has a charm of its own. At the close the applause was so persistent that the artists repeated "Pain have I endured, pain unending."

Besides accompanying the songs Paderewski played Weber's sonata in A flat, responding to a threefold encore, and later joined Lady Hallé, Mr. Gibson, and Mr. Whit-house in Brahms' quartet in A.

Great regret is expressed over the illness that keeps Mrs. Bloomfield-Zeiser from appearing at Crystal Palace to-day. At her final recital in Berlin she was reported to be suffering from nervous exhaustion from her long fatiguing German tour, and while in Vienna she was taken suddenly ill, but late reports say she will soon be herself again. The success that she has had on the Continent has been heralded abroad, and I predict for her a very warm reception in England.

Mr. Ben Davis will make a tour of Germany this winter, visiting most of the principal cities in the Empire. Mr. Plowitz the pianist and Mr. Johannes Wolff the violinist, will accompany him. This will be the first appearance of the Welsh tenor on the Continent; he leaves for a three months' American tour next March, coming back to London for the last part of the season.

Mrs. Albani will make another continental tour beginning next February, visiting the same places as last year, and some cities in addition, appearing in thirty concerts and operatic performances.

Last Thursday night the pupils of the Guildhall School of

Music gave the "Messiah" in its entirety at St. James's Hall before a large audience. The soloists and orchestra were distinctively good, and the chorus was rather uneven, but sang with force and unanimity of detail. All gave evidence of improvement over their last public performance, which is due to the untiring work of the able and progressive principal Sir Joseph Barnby.

The Royal Academy of Music gave an orchestral concert under the conductorship of the principal, Dr. A. C. Mackenzie next Tuesday night.

Professor Bridge, organist at Westminster Abbey, has written for Novello's "Musical Primers" an interesting account of how the Abbey choir boys are taught in class by means of "musical gestures." The shapes of notes and the rests are shown by various positions of the fingers and arms, the tones and semi-tones by steps and half steps, and so on, there being twenty-three gestures in all, and each is illustrated by the picture of a choir boy performing it. For some time now the choir boys at Westminster Abbey have practiced the rudiments of music by means of this ingenious device, and Professor Bridge says the boys prefer the music game to cricket, and thinks when its principles become known it will have a wide popularity.

Miss Kirkby Lunn, who made such a success as "Margaret" in Schumann's "Genoveva" last week, is a Lancashire girl and was born in Manchester in 1873. Three years ago she won a prize at a competition of music in her native city, which led her to take up the study in earnest, which she did, coming to London and entering the Royal College of Music, where she has studied ever since with Mr. Albert Visetti, with the result as shown in my letter of last week.

Mr. W. S. Gilbert's sister, Miss Florence Gilbert, has composed two very pretty and melodious songs, entitled "When in Your Eyes" and "Love's Spring," which will be introduced to the public by Miss Agnes Jensen.

The latest outcome of the Cowen-Sonzogno matter, an explanation of which appeared in THE MUSICAL COURIER of December 6, is that Sonzogno has challenged Mr. Boito, the librettist to Verdi's "Falstaff" and composer of "Mefistofele," to fight a duel. In a letter to England Mr. Boito had said of Mr. Cowen's opera, "Signa," after referring to certain circumstances: "For the rest, 'Signa' will make its way; and then 'le cigne qui signa, 'Signa' will be able to sing, 'There is no evil without its attendant good.'" Mr. Sonzogno took exception to this, and characterized the acts of Mr. Boito as absolutely despicable in the "Secolo." The latter read this, and through the friends of each a duel was arranged, but it will probably end like the great French duel that Mark Twain tells us about.

The present autumn musical season ends next week, the winter season opening soon after the first of the new year. All of the concerts' enterprises have enjoyed a large patronage, and the regular lists of subscribers to the Symphony, the Popular and all other high class concerts are larger than ever before, and everything points to continued prosperity in all musical ventures for the coming year.

FRANK VINCENT.

Occasional London Letter.

LONDON, December 15, 1893.

I SPENT some days last week in the West of England, in Gloucester, at the home of Mr. Abraham Booth, whose daughter is one of the professors at the Utica Conservatory of Music. Mr. Booth has always been a supporter of musical enterprises and has done a great deal for the famous festivals of Gloucester. His one great dominating hobby, however, has been the collecting of works of art, of which he has about 4,000. It would do the heart of any lover of the beautiful good to visit his home. Many of his gems and pictures have been and now are on exhibition at different museums in England, of which the "Ashmolean" at Oxford is the oldest and one of the most prominent. Mr. Booth has 150 water color paintings now on exhibition in Nottingham and a dozen immense oil paintings lent to the Corn Exchange of Gloucester. The most fascinating to me, however, were the opals, of which Mr. Booth has twenty-five varieties and many specimens of each variety. The most interesting were the opal cameos cut by W. Schmidt, who, I believe, invented the process. I may mention the fact that these opal cameos took the first gold medal at the Paris Exhibition of 1878.

The London "Daily Telegraph" of June 12, 1878, said of this Paris Exhibition: "Now, to appreciate the delicacy of such carving it must be remembered that the iridescence of this curious stone is due to the minute fractures by which its entire substance is traversed, just as though it had been shattered by some natural shock. As may well be imagined, the splintered formation of the opal renders it an exceedingly impracticable stone to cut; and though here and there a carved or engraved opal may be met with, this kind of workmanship is so rare that a cameo necklace, every centre gem of which is one of these lustrous minerals with rainbow shifting tints, must be accounted a wonder of wonders." And then, oh, what rubies, diamonds (one 15 carat), amethysts!

Mr. Booth scattered a quart can of them about "just to show off the colors." "How is that for harmony?" he

said. "Can you write a symphony on that?" He has 1,400 specimens of amber, clear, clouded, with moss and bark and insects imbedded therein. Some of the flies have left the marks of their struggles for life when, thousands of years ago, they had the misfortune to alight on this then sticky gum as it exuded from a now extinct tree. Poor little wretch! you had a battle for existence, too, did you?

These words of mine are cold, I know; but if the readers of THE MUSICAL COURIER could see these gems they would believe as I do, that all this contact with such exquisite beauty cannot but leave an impression on artistic natures.

Gloucester is an interesting old place. It is growing very fast and modern progress is encroaching more and more on the relics of the past. But there are still left many old monuments that put the imaginative mind in touch with the bygone days. There are fragments of Roman wall nearly 2,000 years old. There are ivy covered arches and walls of ruined churches. There is the cathedral which was begun in 1047. There are curiously designed houses built in the days of the Tudors. I went up in the organ loft of the cathedral and had a chat with the organist-composer, C. Lee Williams, one of the most genial and kind men I have met.

The organ contains a diapason stop (for which English organs are renowned) that was made in 1568. The organ has since been rebuilt by Willis. The articles of agreement made between the dean and Harris, the organ builder, in 1674, are still extant. Harris does agree to "well and sufficiently keep the organ in as good repair as now it is especially as to the musique part of it as also to keep it from Runniges, stickings and Cipherings or whatever else may happen to the prejudice of the said organ, all violent mocons or accidents by ropes and prejudice by Ratts or other like vermin excepted." A little way from the cathedral is a monument erected on the spot where one of the former bishops was burned at the stake by his Christian brethren, who gave him distinctly to understand that their form of worship was the only correct one. If these accomplished man roasters were to get into power again what would become of some of us, eh?

I took a ramble through the fields by the banks of the Severn and visited the little island on which the two kings in the olden time fought a duel. The sheep and kine were grazing the green grass on the battle ground. Here and there a hardy wild flower or December rose added a little touch of bright color to the dark green of the boxwood, laurel and evergreen pine, while the setting sun lit up the hilltops. Rural England is indeed beautiful. But it should be seen in May and June.

On the way to the station to take the train for London I was very forcibly attracted by the excellence of a Gloucester street band. The men stood on the pavement and played for pennies as other street musicians do, but I never before heard such excellent street music. The orchestra consisted of a violin, a harp, a clarinet, a flute, a cornet and a double bass. They all had portable stands and played from notes. I know many a theatre orchestra within a thousand miles of the office of THE MUSICAL COURIER that could not in any way but noise compete with these wandering minstrels. I got back to London just in time to hear Paderewski play at the "Pops." My letter is rambling enough already without tacking on any London doings, so I will stop.

CLARENCE LUCAS.

Jean de Reszke in "Tristan."—Jean de Reszke, who is better in Wagnerian rôles than in any others (partly because he loves them more), is to sing the part of "Tristan" at the forthcoming production of Wagner's love tragedy in Paris next spring, and perhaps also in London. In Munich, the extraordinary success of last summer's Wagner festival has led to the plan of having a similar festival next summer, supplementary to the Bayreuth performances. "Tristan" will be sung five times, and "Die Meistersinger" and the four Nibelung dramas four times each. St. Petersburg too is to have a Wagner cycle this season, under the management of Pollini, of Hamburg. It will comprise twenty performances. During the year ending June 30, 1893, the number of performances of Wagner's operas in the German language amounted to 1,047, which is 227 beyond those of the preceding twelve months. The number of performances of the Nibelung's Ring has nearly doubled in that period. As for Paris, Zola has pointed out in a recent article that Wagner had the largest share of the receipts at the Opéra last year (the amount of taintièmes for his operas was six times as great as that for Meyerbeer's, and thirty-three and sixty times as great respectively as those for Rossini and Verdi). Yet so far only two of Wagner's operas are included in the Paris repertory. What will it be when eight others have been added? But while Europe is thus reveling in Wagner, New York is left out in the cold, although we have here at present Mr. Seidl, Jean de Reszke, Fischer and Materna—the greatest living Wagnerian conductor and three of the greatest Wagnerian singers. For this anomalous state of affairs, the owners of the Metropolitan Opera House are alone responsible, for the New York public is the most Wagnerian public in the world.—"Evening Post."



NOTICE TO CORRESPONDENTS.

ALL THE MUSICAL COURIER Correspondent Cards are hereby revoked. Correspondents will please apply for their cards for the year 1894, which will be mailed on or about January 1.

Chicago Music.

CHICAGO, December 16, 1893.

THE Wagner Club gave its first concert Wednesday evening, December 6, in Central Music Hall, starting out with a splurge, but the outcome was by no means what would be denominated a "howling success." It was undertaken, contrary to the wish of some at least of the club's members, and was insufficiently prepared. The most enjoyable part of the entertainment was Geo. Ellsworth Holmes' singing of Wagner's "Dreams" in place of one of the artists, who was ill. The "Flower Chorus" from Scharwenka's "Mataswintha" was heard for the first time here. It is strongly reminiscent of Wagner, notably "Wotan's Farewell" and the "Spring Song." The critics hit the club hard—and rightly too, for there was a lack of rehearsal and the painful result was what might have been expected.

The third concert of the Chicago Orchestra, under direction of Theodore Thomas, took place Saturday evening, December 9, the program consisting of Sinding's symphony in D minor, op. 21; the aria "Pleurez, pleurez mes yeux," from Massenet's "Le Cid" and Schumann's "Widmung" and "Ich grolle nicht," sung by Mrs. Katherine van Arnhem; Beethoven's "Leonore" overture (No. 3), and three marches by Schubert, with orchestration by Theodore Thomas.

The Sinding symphony, played for the first time in America, is a work which it would be vain to hope to understand and justly estimate from only a single hearing. It is intensely modern in design and treatment, the harmonic and melodic material being employed with the utmost freedom, yet withal built upon a clearly outlined and reasonably strict form. Wagnerian it is of course in much of its general coloring, for no man can hope to be other, and at the same time take advantage of the advance in musical art due to the labors of that master mind; yet there is no servile copying of that great composer.

The symphony as a whole is a work of great power, full of a rugged majesty which at least is highly impressive. Personally I regret that I cannot hear it at least a dozen times at short intervals, that I might be able to arrange and estimate the value of the various impressions derived from the work, which certainly appears to be one of extraordinary importance. But where there is so much that is quite new and strange, one receives general rather than specific impressions from a single hearing. The Norwegian coloring is quite marked in the second movement, as if constructed upon some old Norse subject.

Mrs. Van Arnhem, who has not been heard here for a number of years, shows considerable artistic advance. Her singing of the Massenet aria was intensely dramatic and expressive.

The Schubert marches were very interesting in their new dress. In scoring them for orchestra Mr. Thomas has carefully avoided these exaggerated instrumental effects of the modern school, so opposed to the spirit of Schubert's genius, and while sacrificing nothing of necessary richness, has yet clothed Schubert's thoughts in such a garment as the composer himself might have desired.

The first Listemann String Quartet concert brought to a hearing the Beethoven quartet in C minor, op. 18. No. 4, Schubert's D minor quartet and the first movement of Tchaikowsky's violin concerto in D, the latter most brilliantly played by Mr. Listemann, whose great technical facility was well displayed in the intricacies of the work. The quartet consists of Messrs. Listemann, Bruno Kuehn, Eugene Boegner and Bruno Steindel.

December 14 the Marum String Quartet, consisting of Ludwig Marum, Alex. Krauss, Jos. M. Laidner and Fred Hess, gave its first concert of the season. The program consisted of quartets by Mozart in C major and by Robert Kahn, op. 8, in A major; Tartine's violin sonata in G minor, and songs by Beethoven and Rubinstein, sung by Mr. George Ellsworth Holmes.

The fourth program of the Chicago Orchestra included the following: Overture, "Flying Dutchman;" suite No. 3, op. 55, Tchaikowsky; overture, "Lustspiel," Smetana; intermezzo, "Cavalleria Rusticana," Mascagni, and Ernest Guiraud's symphonic poem, "Chasse Fantastique." The Tchaikowsky suite, which was played for the first time in Chicago, is a delightful piece of writing, full of interest from beginning to end and extremely original. One is continually treated to agreeable surprises. The last movement is powerfully conceived and scored with great brilliancy.

The Guiraud movement, also a novelty here, is similar in general coloring to the "Ride of the Walkuries," though not an imitation of that work. Even the rhythm of the "Ritt" motive is not easy to avoid in a work dealing with such a subject, and it has not been avoided, though it is not used in a manner that would appear as copying. The whole is treated in an original manner, with plenty of brass, as might be expected.

FREDERIC GRANT GLEASON.

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No. 720.

NEW YORK, WEDNESDAY, DECEMBER 27, 1903.

THE MUSICAL COURIER is on sale at all newsstands throughout the United States where weekly papers are handled. It will be esteemed a favor if anyone failing to find the current issue on sale at any point will communicate with this office. A postal card complaint will cause the defect to be immediately remedied.

IN answer to an inquiry we will state that Alexander Peterson, of Peterson & Co., manufacturers of Pneumatic Pianos at Berlin, Germany, died on October 22 at the age of 31. Several members of the trade are apparently in doubt regarding Mr. Peterson, but this should settle it.

DO your charity privately and unostentatiously; don't make an advertisement of it. It is in bad taste.

THE members of the trade may make up their minds that they will hear rather important news regarding the Vose piano before many moons of 1894 have passed. That's sure.

THE Farrand & Votey Organ Company, of Detroit, has just closed contracts to place one of their large Pipe Organs in the Metropolitan Opera House here and in the Fourth Presbyterian Church. The company is demonstrating what can be done in the department of Pipe Organ building and they deserve all the success they are having.

NOTWITHSTANDING the general depression the Brown & Simpson Company are feeling good over their business of 1893. During the year just drawing to a close they have made several good substantial gains, and agents, whose orders for goods have kept up even in the duller months. The company closes the year with excellent prospects. The piano itself is a "seller," and dealers make money on it.

WE acknowledge the receipt of a poem on the Æolian Organ, handsomely lithographed and illustrated with appropriate allegories, framed and ready for hanging in any parlor or musical studio where curiosities in musical literature are appreciated. In getting up so tasteful a memento the Æolian Organ and Music Company again proves its ability to cater to the best elements of society.

NOTWITHSTANDING all the absurd calamity howling about depression, the "Popular Pease Piano" has had a great year. It deserved it. This reminds us of what a piano manufacturer who spent a day in Philadelphia last week told us. He visited a Chestnut street dealer who showed his books, from which it was seen that from December 1 to December 22, 1892, he had sold 97 pianos, while this year in the same period he had "only sold 62." "Great Almighty Cæsar!" said the piano manufacturer, as the other howled calamity, "what do you want?" And this one case covers many. This constant calamity howling is not only all wrong, but foolish and false.

WE desire to inform some of our friends in the Berlin (Germany) music trade that our Mr. Blumenberg has not been ill, but has been at work every day this year, either at his desk here or at the Chicago office, or wherever he may have been on his travels. In fact, the amount of work done by THE MUSICAL COURIER force (interrupted only by the illness of Mr. Brown, who has been in good health again since November 1) in 1893 has been little short of miraculous in its promptness and its close connection. There has been no cessation and the average work per day has been 15 hours.

This office is opened many nights in the week until 12 to 1 o'clock. There is no day of rest; there is none possible. The many traveling men and newspaper men who drop in here at night know all about this.

There is no fun about this; it's business.

Mr. Blumenberg can be found here at all hours of the day, and frequently until after midnight during most of the nights of the week. This is a newspaper.

THE MUSICAL COURIER of this week will be twenty-four hours late because of Monday, our chief press day, having been Christmas.

MESSRS. DECKER BROTHERS have good cause to be gratified with their Christmas trade in their beautiful new warerooms.

THE W. W. Kimball Company, of Chicago, have issued a handsome illustrated pamphlet entitled "The Kimball at the World's Fair." It is of interest to all members of the music trade. Send for one.

ONE thing the trade should be thankful to us for and that is our work in getting rid of that humbug publication known as Presto Year Book. About 500 copies were printed and nearly every one went into the waste basket. Pure swindle.

OUR business for '93, writes the Prescott Piano Company, of Concord, N. H., "will average almost equal to '92, and would have been a large gain over '92 had the depression not struck us all. As it is, we have continued on full time, 60 hours a week, full wages and full force through the past six years, unchanged up to the present time, and now propose to stop one week for repairs and to take account of stock."

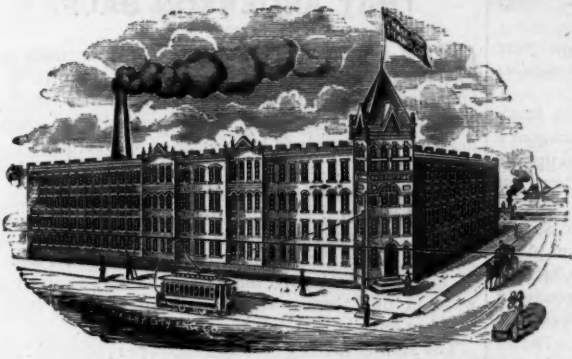
WE have a communication from S. Sommer Piano Company, asking for correction of the statement that "Lyon & Healy have requested the Sebastian Sommer Piano Company to change their name, and, upon their flat refusal to do so," refused to take more pianos. The Sommer concern says that Lyon & Healy had bought and ordered goods right up to date, January 23, 1893. The date we do not understand, but that is the date mentioned in the communication.

EVERY well meaning person in the piano trade should oppose the stencil scheme of the Chicago Music Company which advertises the "High Grade Chicago Music Company Pianos." The instruments are made by Smith & Barnes and are among the low grade class, as Smith & Barnes themselves admit when they charge for them what they do charge. They do not claim that their pianos are high grade and the claim of the Chicago Music Company is not only preposterous, but shameless. Stop it.

WHAT a remarkable feature of the retail piano business in New York city is that of Hazelton Brothers! It is a safe venture that no firm suffered less than they from the depression during the two or three weeks before Christmas. There are a certain number of people who will apparently buy nothing but a Hazelton piano, and they are largely of the number that could afford to buy pianos this winter. They came back to Hazelton with their relatives and friends, and made their purchases as though there was no unusual condition of affairs prevailing. The result was that on Saturday last the wareroom floor was about empty.

—It is rumored that the Dominion Piano and Organ Company, of Bowmanville, Canada, have sold their business to the Bell Organ and Piano Company, of Guelph, Canada.

—The McCammon Piano Company are on hand with an elegant calendar for 1894. The gift will remind us of the flight of time and the McCammon Piano Company as well.



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WE do not believe that Mrs. Braumuller ever made the statement attributed to her by a certain trade paper and copied by several others. We do not believe she made it for the one reason that it appeared in that paper, but in addition to this good cause for doubt we do not believe it because the statement is false on its face.

We never had a \$1,200 contract with Braumuller; nor is our claim against his concern \$750 as stated in another trade paper. The Braumuller Company never did sufficient trade to justify a \$1,200 annual contract. Mr. Braumuller spent several hundred dollars with us for advertising, and owed us \$160 at the time of the failure. This claim was reported to the assignee a month ago, and if the trade editors who publish these absurd stories had any interest in making their publications vehicles of truth instead of lies they could have ascertained all about this by simply calling on the assignee, who as a court officer would have given them the official information on file.

For these reasons we do not believe that Mrs. Braumuller ever made the statement attributed to her, and in fact she did not.

These ridiculous rumors about our editors are on a par with the statement recently published to the effect that Mr. Tewksbury had sold out his interest in the Chicago Cottage Organ Company.

Also like the statement that Mr. Dolge was to remove his factory to Germany.

Also like the statement that Mr. F. G. Smith was to withdraw from N. Stetson & Co. on January 1.

Also like the statement that W. W. Kimball had purchased the property on Fifth avenue and Sixteenth street to erect a wareroom on the spot or a few days later.

Also the statement that Mr. Peck was sure to retire from the piano business.

Of course, a paper such as THE MUSICAL COURIER cannot afford to injure its reputation by the publication of such scandalous and ridiculous nonsense. If others are willing and, as is apparent, anxious to publish such falsehoods, so much the better—for THE MUSICAL COURIER.

This disposes of Mrs. Braumuller's so-called interview.

ABOUT 55,000.

AFTER a most careful investigation of the various piano plants and the record of their work during this eventful year, 1893, we have concluded that the output of pianos amounted to about 55,000 instruments. Compared with 1892 this represents a reduction of production of about one-third, the total output last year having been 86,000 pianos.

It was just as abnormal a piano year as this has been. There was no legitimate demand for 86,000 pianos last year, and suffering as it did this year from congestion produced by over production, it is a wonder that there has been so little disaster in the trade after all.

Factories in 1892 were running to their fullest extent, one house underbidding the other to make sales on conditions that staggered the few conservative firms who could not be moved to enter upon that kind of competition. Firms and institutions received credits which their standing, their capital, their business never entitled them to.

It was the culmination of a period covering a number of years, which will hereafter be pointed out as the most reckless known to the trade.

When the reaction brought about by the financial crisis of the summer set in it was found that the dealer had been overstocked. This, together with the return of many pianos whose purchasers were unable to meet payments promptly, prevented the careful jobbers and dealers from ordering more than the immediate prospects justified, and hence the factories were put upon a minimum basis.

Like in all such cases, there were and are exceptions, consisting of certain firms who did not lose one-third of their production this year as compared with 1892. We know of several in this city whose loss is not 20 per cent.; one in Boston just 20 per cent.; another in Boston shows an actual gain. Several factories in the small cities between Boston and Chicago show no losses, or a very small percentage. But the average is fully 33 1-3 per cent. on the totals.

And this we consider an excellent showing, all things considered.

Organ production has fallen from 115,000 last year to about 75,000 this year. The same principle applies to the organ as to the piano trade.

The gain in both industries next year will be small but legitimate, and every instrument will represent a demand or a prospective outlook not based upon a mere ferocious desire to overmatch competitors, but upon a commercial possibility.

Trade will be done on a sound basis. Men who can get no credit at home will not be able to get it from piano and organ houses in New York, Boston and Chicago. A vast army of desperate, reckless retail concerns will be obliged to retire or get under the shelter of responsible firms if they wish to continue. Better prices will be gotten, better terms secured, and what has been looked upon as an evil (as this past crisis has been viewed) will prove to be a blessing in disguise.

A CHICAGO MOVE.

LYON & HEALY, of Chicago, have just concluded arrangements to occupy the great building now occupied by James H. Walker & Co., the dry goods house, and owned by Columbus R. Cummings. It is situated on the southwest corner of Wabash avenue and Adams street and has a frontage on Wabash avenue of over 100 feet and depth of 175 feet on Adams street. The building is six stories high with basement and has about 125,000 square feet of working room, which is over double the capacity of the present building occupied by Lyon & Healy.

\$50,000 will be spent by the house on improvements in the structure to adapt it to the needs of the business.

The lease is for a term of ten years at a term rental of \$500,000. Possession will be taken on March 1. All the interests of Lyon & Healy, except the factory, will be concentrated in this one building.

Mr. James E. Healy is in town and will remain East for about one week.

CHICKERING.

CHICKERING & SONS are closing a year momentous in many respects to the future of the house. Their exhibit at the World's Fair gave a great impetus to the prestige of the house; the establishment of their own Chicago headquarters was the next western step; the change at Minneapolis and St. Paul recently made is another effective move indicating increased activity.

A plan of radical changes has been outlined for the new year, as indicated in what has already been published regarding the Hall here.

The Boston retail combination at the warerooms of the Emerson Piano Company, although entirely distinct from the Chickering house itself, as the retail department in Boston is in the hands of C. C. Harvey & Co., will increase the sale of Chickering pianos in that city.

In short, it has been an eventful year for the old house, which under its new régime is showing great activity.

For men of intelligence in the piano trade in the Western section there is now an opportunity to arrange for the representation of the Chickering piano on a basis that will bring the best results. The manner of conducting its affairs is such that we may expect some of the most effective work in the line of artistic pianos from Chickering & Sons in 1894.

A Birthday Gift.

[“London Daily Telegraph,” December 9, 1893.]

THE Princess of Wales received as a birthday gift from her daughters, the Princesses Victoria and Maud, a miniature upright Steinway grand piano, which had been previously used by Mr. Paderewski during his recent voyage in the Teutonic to New York. The instrument was sent to Sandringham by the London manager of the Steinway firm at the request of Mr. Tosti.

—E. C. Harris, for many years a member of the firm of Tallman & Harris, of Nyack, N. Y., has started business for himself at Chatham, N. Y.

—A new piano firm—old in experience, however—has just launched its bark upon the business sea. It is composed of Mr. L. Clark, who was head salesman for the late firm of E. Wulschner & Co., and Mr. J. C. Fox, bookkeeper for the same firm. They have taken a store room in the new Macauley Building, on Walnut, near Fourth, and will handle the popular Knabe as well as other standard makes. —Louisville “Commercial.”

THAT ANDERSON SALE.

OUT of a mere purchase of a lot of pianos made by the Anderson Piano Company, of Rockford, Ill., and disposed of by the assignee, N. N. Starr, to the Century Piano Company, of Minneapolis, a scare-head article is evolved in the “Evening Tribune” of that city, and “A Large Deal” is figured out that “will give work to many skilled men,” &c.

The Century Piano Company, of Minneapolis, is not a manufacturing concern at all. It is a retail and jobbing house that handles the Mehlin piano, made at Minneapolis, as its leader. The two concerns were at one time amalgamated, and parties interested in one are also interested in the other.

The Mehlin factory is under the supervision of Paul G. Mehlin, and is not in need of a factory superintendent, such as Mr. Anderson is; they want a business manager, and that is the same kind of a bird Mr. Anderson would not object to wing at present.

Good, reliable business managers of piano and organ concerns, whether manufacturing or jobbing, are scarce, and hence the Mehlin Piano Company has not been able to secure such a man in a rush.

The Anderson Piano Company continues to be located at the original spot at Rockport, and the assignee telegraphs to us that he is not acquainted with Mr. Anderson's purposes.

To make column reprints of nonsense published regarding the piano business by Minneapolis papers would not pay us, hence we shall save our readers the time and trouble to read such reprints.

ANNUAL MEETINGS OF STOCK COMPANIES.

Vose & Sons Piano Co.	First Monday in June.
Weaver Organ and Piano Co.	Third Thursday in September
Hallet & Davis Co.	Third Monday in July.
Ivers & Pond Piano Co.	First Monday in February.
Davenport & Treacy Co.	First Monday in May.
Steinway & Sons.	First Monday in April.
Bollman Brothers Co.	Third Friday in January.
Lyon, Potter & Co.	First Monday in February.
Colby Piano Co.	Second Monday in August.
Story & Clark Organ Co.	First Monday in February.
Sterling Co.	Third Tuesday in August.
Kranich & Bach.	May 23.
Briggs Piano Co.	Third Wednesday in April.
Estey Organ Co.	January 8.
George Steck & Co.	January, no special date.
A. M. McPhail Piano Co.	Third Tuesday in January.
Wm. Knabe & Co.	March 1.
Mason & Hamlin O. & P. Co.	January 31.
N. Stetson & Co.	January 27.
Hollenberg Music Co.	January 16.
Wilcox & White Organ Co.	Fourth Monday in January.
Prescott Piano Co.	January 22.
Loring & Blake Organ Co.	Third Thursday in January.
Brown & Simpson Co.	Third Tuesday in January.
M. Steinert & Sons Co.	First week in March.
E. P. Carpenter Co.	Third Tuesday in January.
Estey Piano Co.	January 5.
Music Hall Co.	Second Wednesday in May.
McCammon Piano Co.	January 9.
Waterloo Organ Co.	January 11.
Marshall & Wendell Piano Co.	Second Tuesday in February.
Gildemeester & Kroeger.	First Monday in February.
John Church Co.	February 20.
B. Shoninger Co.	Third Wednesday in April.
Brockport Piano Co.	First Thursday in May.
Chicago Cottage Organ Co.	January 2.
Conover Piano Co.	January 2.
Farrand & Votey Organ Co.	Fourth Thursday in January.
Weber Piano Co.	Third Wednesday in July.
W. W. Kimball Co.	January 8.
Jesse French Piano and Organ Co.	Second Monday in October.
Howard, Farwell & Co.	Some time during March.
Starr Piano Co.	Wednesday following second Monday of April.
A. B. Chase Co.	January 8.
Lyon & Healy.	January 27.
Blasius Piano Co.	Third Monday of December.
Baldwin Piano Company.	January 4.
MUSICAL COURIER Co.	First Wednesday in January.

—La Grassa, the former superintendent of the factory of Hardman, Peck & Co., has left that house with the purpose of going into the piano manufacturing business on his own account. He is an excellent practical piano maker.

—Mr. Joseph Gross, with Behr Brothers & Co., was married to Miss Josie Seebach December 30, according to our last issue. It was merely their engagement that should have been announced. The wedding day is not set for sure yet. We beg pardon in assuming clerical offices, hope that the clergy will forgive us, marry the excellent couple, and give us a chance once more to send congratulations.

A PAUPER'S SCHEME.

THE latest proposition which the piano trade has been asked to consider is the public advertising of the idea that the unavoidable consequence of working in a piano factory is beggary. It is suggested to get the piano manufacturers of this city together to collect funds to provide for starving piano makers as a class and thereby to announce to the world that one of the few industries that must feed its workmen is the piano industry.

The men themselves are not consulted, and we believe if they were they would with indignation resent such an insult, particularly upon their branch of skilled labor. The manufacturers might also resent it as a blow at their own industry, as it would indicate that the character of the element employed does not stand higher than that element which is now subject to public charity.

Men in the piano factories of this city receive from \$14 to \$40 a week salary. At a recent investigation made by a piano manufacturing establishment in Harlem, where certain dismissals were under consideration, it was found that a number of the men were owners of tenement blocks and tenement houses; others had members of their families in active business in which their (the workmen's) capital was employed. Others again owned the houses they reside in; others were engaged in schemes that brought in money, holding paying offices in financial, building, loan, &c., organizations. Very few were found who had to depend entirely upon their immediate wages, and among these there were drones and incompetents.

This factory represents the average New York piano factory, and the firm will bear us out in this statement, which we can supplement by calling attention to the fine body of intelligent, moral, provident and economizing workmen to be found in the Hazeltin, Steck, Decker Brothers, Weber, Fischer, Pease, Gabler, Kranich & Bach and over in Astoria in the Sohmer and Steinway factories, not to mention a few dozen more.

To organize a pauper charity organization to support some of these men because they are temporarily out of work? What's that? The suggestion is not only degrading but inherently demoralizing. It conveys the idea that these men have been underpaid, whereas it is a fact that they have been actually the best paid workmen in New York. It conveys with that the idea that the pay of piano workmen must necessarily be increased as soon as the demand is resumed. It conveys the idea that the men themselves belong to the pauper class, and are therefore necessarily incompetent.

We denounce the whole scheme as a desperate attempt of a fool who craves notoriety.

If there be any cases of individual distress they will be met first by the great organized charities of New York, to whom we are all contributing—every one of us in good standing. Next to this come the former employers, who never refuse to aid a former loyal and honest workman. Then come the Unions, who are also partly responsible, to aid their members in distress, and who do not shirk that responsibility. (The Central Labor Union on December 17 made arrangements to aid the unemployed piano men.)

The piano manufacturers are not aware of any far reaching distress among workmen in the branch temporarily out of work. The Piano Manufacturers' Association even announces a good dinner of its members and their friends at the Union Square Hotel week after next. Surely if starving piano workmen were haunting the factories the members of the trade would appropriate the sum this dinner will cost to a charity fund for piano paupers; but they are not doing anything of the kind because they know that the whole rumor is grossly exaggerated, and what charity they do they do in silence, which neither advertises the giver nor wounds the unfortunate receiver.

Another Plan.

But if there is real, genuine distress among those workmen it could be relieved by adopting another, a much juster and more practical plan.

For years past piano manufacturers have been complaining that there were too many music trade papers, and yet, right in the midst of the so-called crisis, they assist in building up against the old, well established music trade papers a new competitor, with an old, reeking, nauseating and disgusting flavor too.

This new music trade paper proves either that the

manufacturers in claiming that there were too many trade papers were insincere and really wanted more while they cried for less, or that they were entirely ignorant of the real situation. Of course, if the latter is true they are helpless, but if there really were too many trade papers they can now remedy the poor piano pauper evil by giving the money they are spending in the new paper, which has no standing, no basis, no circulation and no influence—we say they can give this money to the poor pauper piano man or the pauper piano poor man.

Mr. Thoms, Mr. Bill, Mr. Harger and others are men who, after years of toil, of honest work, of dutiful application to their vocation, have erected income producing papers, and to withdraw business from them to give it to a new paper which shows its true color of fraud by claiming 3,000 or 4,000 circulation before it is four months old would not only be unjust, but absurd. None of these men are claiming extravagant circulation, nor are they making false pretensions. The fact that they exist, prosper, ask no favors, beg of no one, adhere legitimately to their enterprises, work no schemes like this pauper piano scheme or others—all these facts stand in their favor to such a degree that there is no probability that any house will transfer its advertising account from them or their papers to a charity fund. But with this new venture, already on such a false basis that its demise is merely a matter of short time, nothing is accomplished except diverting funds that should go to any poor or stricken piano workman.

Here, therefore, is the great opportunity for grand charity, which no doubt the editor of the new scheme will join in most heartily, for he knows that what we say is gospel truth. He knows he is no good; he knows he is lying like a politician all the time; he knows that the piano manufacturers are throwing away whatever they may put in his moribund sheet. Then if he wants to do real good to the suffering piano workmen, let him advise the deluded manufacturer that he will anticipate his inevitable next failure and that the money intended for it should be put into a soup house of which he can take charge, which will enable him to meet the piano men as he always seems to, at lunch.

HARDMAN, PECK & CO.

THE affairs of W. D. Dutton & Co., of Philadelphia, will be in shape in a week or so, and although the firm will continue under its old title it will be a direct branch of Hardman, Peck & Co.

Hardman, Peck & Co. now have their Chicago house in shape and properly organized.

The Müller Music Company, of Council Bluffs, is now a direct Hardman, Peck & Co. branch.

The firm also retains its interests in the stock company known as the Nathan Ford Music Company, of St. Paul, Minn.

The Southwestern Music Company, of St. Louis, will go into liquidation, but Fries & Son will continue at St. Louis as distributing agents of Hardman, Peck & Co. for the Southwest.

All the indebtedness of all the branch houses has gone into the general liabilities of Hardman, Peck & Co., and will be settled on the basis agreed upon. On the other hand the Philadelphia, Chicago and Council Bluffs establishments, including their stock, leases, rents and good will, are now a part of the total assets of Hardman, Peck & Co. These firms owe nothing and will owe nothing except what is due to Hardman, Peck & Co., all their liabilities disappearing in course of the settlement now being effected.

Such is the revised condition of affairs, and on this basis the combined firms will hereafter transact business.

The Word Contest Ended.

THE Schubert word contest ended on December 25, and 1,679 lists were received by the Schubert Piano Company, coming from all parts of the country.

As we go to press the three judges who have been selected by the Schubert Piano Company to make the award of the piano are closeted and making a careful examination of the several lists containing the greatest number of words.

The judges are H. S. Bridgman, of the "Standard-Union," Brooklyn; E. H. Masters, of the New York "Tribune," and a representative of THE MUSICAL COURIER.

LATER.—The judges awarded the prize to Miss Bessie S. Ackerson, of 227 West Eleventh street, New York city, who headed the list with 1,711 accepted words.

—A. J. Miller, felt manufacturer, Newark, was to have been sold out yesterday under a chattel mortgage.

THAT WIRE TEST.

WE are in receipt of the appended correspondence which calls for insertion, that both sides to the present controversy may be permitted to present to our readers their individual version of the affair. As was stated in our issue of December 13, the matter then published was received from Alfred Dolge & Son, and was printed in the exact form it was sent to us, we particularly disclaiming any responsibility for it at the time, as we do now in this case.

Our only information on the subject is that furnished us by Alfred Dolge & Son and that furnished us by Mr. Robt. M. Webb. We have before stated and must now again repeat that we have made every possible effort to obtain an official report from the World's Fair authorities without success. No representative of THE MUSICAL COURIER was present at any wire test in Chicago.

ROBT. M. WEBB,

PIANO AND ORGAN MATERIALS,

Sole Agent for Cooper, Hewitt & Co. Piano Wire.

NEW YORK, December 21, 1893.

Editors Musical Courier, New York City:

DEAR SIR—I notice in your paper of December 13 a record of wire tests, purported to have been made at the World's Fair.

Appended to this record of tests is the copy of an award granted to Moritz Poehlmann for music wire. I would like to ask you whether the record of breaking strain, measurements, &c., are meant to be included in this award or whether such record is a separate matter. I have written the inclosed letter to Messrs. Cooper, Hewitt & Co., and have received the inclosed reply, which still leaves me in doubt, and the report, as you have printed it, is very misleading. Believing it was intended to be clear and concise, I write for information through your columns.

Trusting you can favor me with the same, I am

Very respectfully yours,

ROBT. M. WEBB.

Robert M. Webb to Cooper, Hewitt & Co.

ROBERT M. WEBB,

PIANO AND ORGAN MATERIALS,

Sole Agent for Cooper, Hewitt & Co. Piano Wire.

NEW YORK, December 30, 1893.

Messrs. Cooper, Hewitt & Co.:

GENTLEMEN—In THE MUSICAL COURIER of December 13 I see the record of what purports to be a test of music wire in Section I of the World's Fair. Knowing that you had an exhibit of music wire in Section I, I write to ask if you have any information concerning such test, or if you know whether a wire test was made or not?

Awaiting your reply, I beg to remain,

Yours very respectfully,

ROBT. M. WEBB.

Cooper, Hewitt & Co. to Robt. M. Webb.

NEW YORK, December 21, 1893.

Robt. M. Webb, Esq., 190 Third Avenue, City:

DEAR SIR—In reply to your favor of 30th inst. regarding an alleged test of music wire made in Section I, Liberal Arts, World's Fair, would say we have no knowledge of any such test.

As far as we can ascertain no official test of music wire was made during the Fair. Supposing such was to be the case, we placed alongside of our exhibit a set of samples corresponding to those which were on exhibition. We were never advised that any test was made on those samples or that they had ever been examined by the judges.

On removing this wire at the end of the Fair we found that three of the coils had been opened and samples taken from them. None of the other sizes had been opened at all, consequently we fail to see how the results published as those of the official tests on the full number of wires can have been obtained, for certainly with the exception of these wires they were not wires of our make, as far as we know.

Yours truly,

COOPER, HEWITT & CO.

The Martin-Cooper Affair.

THE many friends of the late John W. Martin, of Rochester, N. Y.—and they are legion—will be gratified to read the following press dispatch, dated December 20, which would seem to forever relieve the heirs of Mr. Martin from further annoyance from this source.

After the death of John W. Martin, who was a dealer in pianos and a prominent Democrat, Louise Cooper, who has lived in this city and Brockport for many years, claimed that she was Mr. Martin's widow, having been married to him at the Livingston Hotel, in this city, on the evening of November 25, 1890, by the Rev. T. R. Johnston, assistant rector of Christ Church. Mr. Johnston died in January, 1891, and the Martin heirs are trying to prove that his signature to the marriage certificate which Mrs. Cooper has produced is a forgery.

The case has been before the surrogate for several weeks. Mrs. Cooper said that her first husband, John A. Cooper, died in an insane asylum on Long Island several years ago. Mr. Cooper left his wife fifteen years ago, and his acquaintances here had lost track of him. George Raines and G. Fort Stocum, counsel for the Martin heirs, said that Cooper was alive, and that he would testify in this case. They have kept their promise, for Mr. Cooper appeared to-day and testified that he had never been divorced from his wife, and that no agreement of separation existed between them. Mr. Cooper since leaving Rochester has worked at his profession, that of a civil engineer. He was employed on the Brooklyn Bridge, and has been chief engineer of the New York and Rockaway Beach Railroad.

—A. E. Vining is making an improvement on harmonicas which will enable the player to change from one key to another on the same mouthpiece by changing a switch. The new appliance will add but 2 cents to the cost of manufacture of each instrument.—Springfield, Mass., "Union."

F. BESSON & CO.

The World Renowned Manufacturers of Band Instruments.

HIGHEST AWARDS AT THE WORLD'S FAIR.

THE name Besson is probably more intimately associated with the production and improvements in Band Instruments than any name before the public. In whatever country the military band is found there also are the Besson instruments. They are the ne plus ultra of mechanism and musical qualities.

Gustave Besson was the founder of the house in Paris some 50 years ago. It will be seen by the accompanying cut that Gustave Besson's features are marked with deep concentration of thought, and he was further possessed of an executive ability far beyond the average. To these qualities and a devoted application to the study of mathematics and the science of acoustics is due the stability and advancement of the Besson instruments.

It may be safely said that no one man of his time did more for the advancement of instrument making in all directions than Mr. Besson.

The two inventions which are best known in connection with modern band instrument construction and which emanated from Gustave Besson are the prevailing models used in the construction of band instruments and the clear bore "valves." That these inventions were invaluable is demonstrated by the fact that at the expiration of the Besson patents they were adopted by all leading instrument makers of the world, and to the present time little or no progress has been made beyond the principles originating from this man.

Although Gustave Besson has been dead many years the inventive genius inborn in this family is still at work, and during the past 20 years has added discoveries and improvements which bring the band instruments of this firm to nearly the perfect state.

Adolf Fountaine Besson is the present head of the house, and to him is due the introduction of the pedal clarinet and the cor-tuba. (Both of these instruments have been illustrated and described in previous numbers of THE MUSICAL COURIER), also the victory compensating series of cornet and euphonium.



ADOLF FOUNTAINE BESSON.

We append the cut of Martha Fountaine Besson, wife of Adolf, another member of the Besson family, and an indefatigable worker in the interests of that house. Mrs. Besson was in attendance at the World's Columbian Exposition, and very many who were interested musically and commercially in the Besson instruments had the pleasure of meeting her. She possesses in a high degree business acumen and a pleasing personality.

Regarding the Besson exhibit at the World's Fair in Chicago, we can say that of the many makes of band instruments on exhibition none attracted so much attention as those made by this firm; it is therefore not surprising that they have maintained their wonderful supremacy over all band instruments. Their good qualities are manifold, and further improvement would seem almost among the impossibilities, so near perfection are they; but as previously mentioned in this article the Bessons are constantly on the alert, and the most trifling detail that suggests the smallest imaginable improvement is carefully considered.

It was ever thus with the founder of the house and so continues with his progeny.

It is quite a surprising fact that among the European and American manufacturers of band instruments whose goods were on exhibition in competition with the Bessons none of them had any decided improvement to offer; that their products, although beautiful in finish, were but copies of the Besson models and system, which have been in existence for so many years. Certainly a striking testimonial to the value of Gustave Besson's originality.

It will be remembered that the judges of musical instruments passed upon the Besson exhibit at the World's Fair and awarded them the highest testimonial. They noted especially as points of merit perfect tune; flexible, sonorous, brilliant and sympathetic tone; great ease in blowing and manipulation; symmetrical and elegant models, material and workmanship; even timbre in all registers.

The durability even was commented upon, based upon the reliability of the house of Besson, and the guarantee for ten years which is given to all purchasers against any defects in manufacture and all reasonable wear and tear.

That such an eminent firm as Besson & Co. should be envied by makers of little or no reputation, who received but small consideration from the judges in their examination, is only natural; and that in their jealousy they should attempt to overthrow the verdict of the judges by demanding a re-examination of not only their goods but the Besson exhibit as well is also natural; but, in spite of their machinations, they were only successful in obtaining from a single judge, and that judge not an expert in band instruments, a slight improvement in the wording of their award, which did not in any manner deteriorate the value of the Besson award, which stands as it was given. The Besson instruments were most carefully examined and tested on two separate days by the regularly appointed jurors, men who were fully conversant with all the details of band and small instruments and competent judges. The value of a testimonial coming from competent, reliable judges and the testimonial coming upon re-examination by a single juror, and that man incompetent, is a different affair. C. G. Conn, of Elkhart, Ind., was dissatisfied with the award given on his band instruments, and made a desperate effort to have the Besson instruments and his own re-examined.

He succeeded in obtaining another examination for his own, but could not convince the jury of award that it was necessary to re-examine the Besson goods. The Conn goods were re-examined by a single juror, and that man acknowledged openly that he knew nothing whatever about band instruments. Under such conditions the comparative value of the Besson award and the Conn award is quite apparent.

The Bessons have been very successful with their instruments, and they attribute their success, first, to the sterling qualities of their instruments, and secondly, in the carefulness of construction, both qualities so highly appreciated by the musician that a Besson horn once used is desired above all others.

Note some of the eminent organizations in this country in which the Besson instruments are used: Seidl's New York Philharmonic Orchestra, Boston Symphony Orchestra, Damrosch's Symphony Society, the Metropolitan Opera House Orchestra and other large societies and orchestras.

Regarding the representative of the Besson house in this country Mr. Carl Fischer, of No. 6 Fourth avenue, this city, has handled these goods for many years and established an excellent trade among the best musicians. Mr. Fischer has appointed as sub-agents J. H. Rothkay, Allegheny, Pa.; T. H. Griffith & Co., Philadelphia, Pa.; Alexander L. Ludwig, St. Louis, Mo.; Kohler & Chase, San Francisco, Cal., and several others. Since the World's Fair quite a number of firms have made application for a sales agency for these goods. The splendid showing made by the Besson instruments there and the valuable award granted them by the judges, have given them a commercial value for dealers which they are not slow to avail themselves of.

Mr. Fischer represents also a number of other European manufacturers who stand very high in the respective lines. Evette & Schaeffer (Buffet), Paris, reed instrument; E. Rittershausen, Berlin, Boehm system flutes and piccolos; Collin Mezin, Paris, modern Stradivarius violins; Chas. Bazine, France, bows.

At the Carl Fischer place of business there is in the fullest times a hum of activity. His immense catalogue of publications and stock of sheet music insures him always a good trade, and then again his store is located favorably for the musicians of the city who have centralized to quite an extent in the neighborhood of Cooper Union.

In his dealings Mr. Fischer is a courteous, agreeable gentleman, and to his personality is due a large portion of his success and popularity.

Symphonion.

TO hand, an illustrated catalogue of the Symphonion, without address, issued for the use of dealers in Symphonions. The instrument, manufactured in Germany, is patented in all countries, and full particulars regarding its makers, &c., can be had by dealers applying at this office.

The Symphonions are made in all sizes, beginning with the small "Manivelle" and street organ, with 40 pieces of music, through all sizes and grades and in all styles of architecture for homes and halls to the Symphonion "Eroica," with 300 musical pieces.

Complete instructions for handling and details of representation can be found in the catalogue.



MARTHA FOUNTAINE BESSON.

Novello, Ewer & Co.

THE music publishing houses, of which there is a brisk colony in and around Union square, have been discussing with considerable interest recently the retirement of Bernhard Bachur from the management of the New York branch of the London firm of Novello, Ewer & Co. The offices of this well-known house in this city are at No. 21 East Seventeenth street.

Mr. Bachur had been general manager of the branch for a number of years. He was apparently the right man in the right place. The trade liked him and everybody had a good word to speak in his behalf. About a week ago Novello, Ewer & Co. issued a card stating that Mr. Bachur's relation to the firm as manager was that day ended.

It was said yesterday that no reasons were assigned for this change. The gossip in other stores was to the effect that the first Mr. Bachur knew of his decapitation was when two new men from London walked into the store and announced that they had been detailed to take his place.

A prominent Union square publisher told me yesterday that the suddenness of his removal seemed to affect Mr. Bachur's mind, for he mysteriously disappeared the same day that his successors arrived. This fact gave rise to a great deal of gossip.

Diligent efforts were made to find the missing ex-manager, without avail, until the story of the affair leaked out and bade fair to become a nine days' wonder.

TURNED UP UNEXPECTEDLY.

The sensation lovers were terribly disappointed, however, when Mr. Bachur turned up yesterday morning and visited Novello's store. He was in consultation with the new managers for several hours, and afterward left immediately for his home in Roseville, N. J. The trade naturally expected that Novello, Ewer & Co. would make some semi official statement in reference to Mr. Bachur's abrupt dismissal, but in this they were disappointed.

The affair has been treated with so much mystery throughout that it is not remarkable that speculation should have been rife over it. This policy was continued yesterday when I called at the Seventeenth street store and inquired about Mr. Bachur's status. The new manager politely but firmly refused to discuss the matter.

"Mr. Bachur has been here this morning," said he, "and everything has been arranged amicably. I must refuse to talk about his relations to the house. It was agreed between us that no publicity whatever should be given the affair."

"Is Mr. Bachur still connected with the house?"

"He is."

"Was any irregularity discovered in his accounts?"

"I must refuse to answer any questions," replied the manager urbanely as he bowed me out.

Inquiry at a number of leading music stores in the vicinity revealed the following as the impressions of the trade in regard to the retirement of Mr. Bachur. The head of a rival firm said that he understood that the hard times had had something to do with the change.

NOTHING EXPLAINED.

"The trade," said he, "have always had the greatest confidence in Mr. Bachur's business skill and integrity. I know him to have been a careful, economical man who was strictly observant as to his employers' interests. His removal, sudden and unexpected as it was, seems to have unhinged him. I am of the opinion that the firm will issue a statement regarding him soon. I would advise you to see Mr. Bachur yourself. He will doubtless wish to make a statement in his own behalf."

I found Mr. Bachur yesterday in his comfortable home in Roseville, N. J. He is a married man and has several children. He proved, however, to be as reticent regarding his quarrel with Novello, Ewer & Co. as the present representative of that establishment had been. Mr. Bachur declared that he had promised the managers not to talk about the adjustment made that morning.

"Then you did come to an understanding with your late employers?"

"Yes," he replied hurriedly, "but I cannot talk about it."

"And you continue your connection with the firm?"

"No. I have severed my connection."

"But at the store I was told that you would remain."

"You must excuse me. I cannot talk."

The trade is greatly concerned at this extraordinary reticence of all the parties concerned. They believe that some definite statement is due both to themselves and Mr. Bachur.—New York "Herald," December 27.

P. M. A. N. Y. and V. Collation.

IT having been decided to hold a general reception after the next regular meeting of the P. M. A. N. Y. and V. the appended form of letter has been sent to members:

PIANO MANUFACTURERS' ASSOCIATION,
OF NEW YORK AND VICINITY,
NEW YORK, December 19, 1903.

Messrs.

GENTLEMEN—In conformity with a resolution passed at our last monthly meeting, our association will hold an informal reception and collation at the Union Square Hotel (Fifteenth street and Union square, East), on Tuesday, January 9, 1904, at 5:30 P. M. (immediately following our regular annual meeting to take place on that date). The expense connected therewith will be paid out of the treasury of the association, without any assessment upon the members, and it is hoped that all the members will avail themselves of this opportunity for social intercourse.

Kindly inform the undersigned by return mail how many participants we may count upon from your house.

Respectfully yours, N. STETSON, Secretary.

Rather Exciting for Those Interested.

A \$1,500 chattel mortgage has been given to Max Brook by Fred C. Ramm, of 182 Gratiot avenue, Detroit.

Wm. G. Twombly, of Portland, Me., who has been confined to his bed with a broken hip, was robbed of \$75 and his gold watch one day last week by a burglar who entered his chamber during the absence of his nurse.

"Prof." W. F. Gunter, who has been wanted for some time on a charge of embezzlement while employed by Emil Wulschner, of Indianapolis, has been caught at Muncie.

C. H. Farrell & Co., 19 Wareham street, have filed a petition in insolvency against J. H. Manson, manufacturer of piano cases.—Boston "Advertiser."

—J. M. Sherlock, Jr., of Toronto, Canada, has retired from business.

—A. J. Holden is no longer connected with the New York warerooms of Chickering & Sons.

—Has anything been heard of S. N. Widdup, the Niagara Falls piano dealer who recently "skipped?"

—F. Christianer, the piano dealer at Seattle, Wash., has added a large stock of sheet music to his investments.

—The many friends of Geo. N. Grass, of Geo. Steck & Co., will be pleased to know that he is recovering from what has been a very serious illness. It is expected that he will be up and about in the course of a week.

—Money is not so scarce but that the piano bunco game has been flourishing in Ohio, the latest reported victim being a farmer named Jacob Fox, of Piqua, Ohio, who is out \$1,000 on a note which he didn't know he was signing.

DEALERS!

ATTENTION!

Piano Firms of Good Standing in

INDIANA, ILLINOIS

AND

IOWA

(EXCEPTING THE COUNTIES OF THE SOUTHERN BORDER),

And Dealers of the

UPPER MICHIGAN PENINSULA,

May find it of special interest to correspond
for territory with

CHICKERING & SONS,

BOSTON, MASS.

MR. STORY IN EUROPE.

IT is probable that the steamship Paris, which left here last Wednesday for Southampton, has reached port and that Mr. E. H. Story, of the Story & Clark Organ Company, who was on board, is now on his way to his London factory office, corner of Tabernacle and Paradise streets.

"We shall do an extensive trade in Great Britain with our organs next year, the city of London alone taking 1,000 annually now," said Mr. Story, "and as to trade here, we can only say that our output has been greatly reduced by the dullness. But this will not last forever. It is our policy to keep the ball a-rolling, but with a cautious consideration of all trade conditions.

"Furthermore we do not share that depressed sentiment which seems to prevail in some quarters, and which indicates hopelessness for the future in our line of trade. We look upon it as a transition period—one of those phenomena that necessarily appear at times, and that will soon disappear."

Mr. Story tells us that the company has been running the factory on reduced time, as there was no reason to push, but that on the other hand there was no reason to dispense with manufacture; that a constant demand existed for the Story & Clark organ, and that it would not do to discourage the dealers by closing down, particularly as some of them were doing extraordinarily well, considering the times and conditions.

"In certain sections there is some trade and I believe in encouraging it wherever it may exist. While I am not over sanguine, I by no means share the opinions of those who take a disheartening view of affairs. Trade is dull," said Mr. Story, "but the country and the future are all right."

Mr. Story is expected here on his return about February 1.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. X.

From Red Bank, N. J., Curtis & French write to me to say: "We notice you indicate little display. To us display seems important, at least in country papers, where there is little system in arranging, and clever display is necessary to direct attention to the subject matter."

The point is well made, but in most of country and city papers as well there is a superabundance of display type used, and I have found the display with border and white space, as indicated in these ads. of mine, is most effective. An ad. so arranged will stand out in the ordinary newspaper with a surprising distinctness.

Display does not necessarily mean big or black type. It consists in being different from your neighbors. If everybody is using black type I would use light type and a frame of white space. If all the adjacent ads. were light I would make mine as black as possible.

If the display I use in these ads. is put into the local pa-

pers, border and all, it will be very prominent. If the paper has no suitable border, have them run a single light rule around the ad., as is shown in the one that follows.

Bargains
in Pianos.

Trade has been a little slow this winter. We have more pianos on our floor than ought to be there at this time of year. A few of them have had the cases slightly rubbed or scratched. Not enough to hurt, but enough to give a capacious customer something to find fault about. They can be fixed up all right, and we'll do it if you buy one; but we'll give you a big discount on the price just the same.

New Vose, Regular Price, \$400, for \$317.

New Chickering, Regular Price, \$600, for \$460.

Braunmuller, been rented three months, was \$375, now \$290.

Others in proportion. Cash or payments.

JONES & CO.,
Pianos and Organs,
217 SMITH STREET.

Here is an ad. which starts out very well, but which lacks that distinct and definite character which I consider so important:

Pianos.
The Best Makes.

Where to Buy Cheap.

IT'S a simple waste of money to pay the exorbitant prices for Pianos asked by many dealers. If you seek in a piano the finest materials, the best workmanship, rich, brilliant tones and extreme durability, combined with the latest and best improvements and highest artistic designs, see our different makes and styles. at a saving in many cases of 25 to 50 per cent.

— Pianos sold on \$10 monthly payments.
— Second-hand ones taken in part payment at a fair valuation.

THE PIANO EXCHANGE,
913 Pennsylvania Avenue,
WASHINGTON, D. C.

Why not say what pianos and how much? That would

give a clear, convincing meaning to the ad., which it otherwise lacks.

I am so glad to see so many dealers making use of these "ready made" ads. of mine. They can be set in either single or double column space, and in cases where the space used is small the matter may be cut to some extent. I notice that some dealers are already doing this. Whenever the ideas are used I will be very glad to have a copy of the paper with the ad. in it. It is the object of this department of THE MUSICAL COURIER to make itself useful, and I am always thankful for letters of criticism and inquiry, which will be considered confidential if preferred.

Here is my idea of a direct, definite ad.:

A Simple Question.

Why?

Isn't it a modest, unassuming little word? And yet it means a great deal.

Every piano dealer tells you that his pianos are the "best in the world."

Ask him, Why?

We say that the —, —, — and — pianos are each one the best in its class, that there are no other pianos "just as good," and we tell you "why." Show you, too, if you'll only come and look.

JONES & CO.,
Pianos and Organs,
217 SMITH STREET.

The Edna Writes.

MONROEVILLE, Ohio, December 11, 1903.

Editors Musical Courier:

IF the tariff bill does not seriously affect the business throughout the country we look for an increasing trade from this time on. Trade is fairly good, but not booming by any means. We find a steadily increasing demand for our organs from parties who have heretofore been handling a cheap organ. We are constantly making improvements on our organs and adding to their cost, but believe in the end it will richly pay us, as there is a growing demand for a first-class organ, and people are beginning to discriminate between a good instrument and one that is good in name only. In the past year prices on all grades of goods have been cut below the profit margin, both in wholesale and retail, and there must be a necessity of advance. Such concerns as Beatty, Cornish, Marshall & Smith and the Epworth do a great deal to injure the business and to reduce prices.

Yours truly,
EDNA PIANO AND ORGAN COMPANY (J. A. B.).

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

Story & Clark Organ Company.

FACTORIES:

CHICAGO. LONDON.

Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



ESTABLISHED 1846.

C. G. RÖNNEBERG

LEIPSIK, GERMANY

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

Specimens of Printing, Title Samples and Price List free on application.

Send for Illustrated Catalogue; ready April 1.

MANUFACTURER OF

(FORMERLY 144 ELIZABETH STREET.)

MANUFACTURERS OF

Factory and Office:

YOU KNOW THAT THE

ARE MANUFACTURED BY THE

OF WORCESTER, MASS.,



THE
NEEDHAM
PIANO ORGAN
COMPANY.

**PIANO ORGAN
COMPANY.**

—MANUFACTURERS OF—

UNEXCELLED FOR

FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR

QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.

RUSSIA—HEERMAN & GROSSMAN, St. Petersburg and Warsaw.

AUSTRALIA—Sutton Bros., Melbourne.

GERMANY—FÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christchurch.

INDIA—T. BEVAN & Co., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro

(For American Agencies address Home Office as above)

R. W. TANNER & SON,



ALBANY, N. Y.

ALBANY, N. Y.

Send for Catalogue



Send your address and receive a Sample Plate and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

Victorson's Varnish Method.

MINNEAPOLIS, Minn., December 15, 1898.

Editor Musical Courier:

I HAVE been much interested in V. Victorson's articles on varnishing pianos. I think his method would give the woodwork a very hard test going through the hot boxes so many times, but for the varnish part of it I think it a capital idea. The manufacturer would not be obliged to carry such an immense stock for one thing, and the work could be gotten out much quicker.

In regard to checking, I think there are very queer ideas as to the cause of it, some saying it is "bad fillers" or "improper varnishing" alone. A writer in your issue of December 6 states that he had two pianos standing side by side. The one checked, the other did not. He failed to say whether they were of the same make or not, and that makes a great difference. I have seen cases where a part of the case was all right and other parts of the same case were badly checked. The whole case was finished the same and came out in that condition. How would you account for that? I say it was poor gluing—nothing more. If the manufacturers would chase up their casemaker foreman as much as they do their varnish foreman they would gain something. If they think a varnish foreman can make a varnish that will keep the wood from checking and the veneer from checking on an improperly made case they are much mistaken. We can hold it for a while, but sooner or later it will check and crack and then the varnish foreman catches it.

In the gluing room I object to the use of oil and beeswax melted together to rub on the cauls and tin plates to keep the glue from sticking, because the veneer absorbs the oil and wax, and beeswax is sure death to any kind of a finish.

I do not see how anyone that knows anything about the business can blame the wood filler for the checking. The filler might be the cause of the varnish shrinking, but not of the wood checking. Use the best wood filler in the market, because it is finer than any that can be made by hand, unless you use corn starch—and that is too expensive. Do not allow the filler to get fat and use no oil in mixing. Take this filler after it is mixed ready for use, coat a piece of wood, do not rub off, allow it to get dry and see if it does not get dry and very hard.

I do not like any kind of water stain on veneer, because it raises the grain so, and especially on soft wood and moldings.

I use an alcohol stain for moldings and an oil stain for veneer, being very careful not to get in too much oil.

I believe that the greater part of checking is caused by improper gluing, improper seasoning of the wood and improper care after it is taken out of the press. I have seen a case maker take stuff out of the press, put it on a rack over a large steam box where the temperature was from 110° to 190°, and leave it there until he thought it was dry enough to work up. I think this treatment would cause checking also.

So, I say again, look after your case maker foremen. We varnish foremen do not like to shoulder all the blame.

I like the idea of an association of the varnish foremen, and think it would result in an improved finish for pianos.

Mr. Victorson would be doing a good work to "set the ball rolling."

VARNISH FOREMAN.

Webster Piano Company.

THE Webster Piano Company is sending to the trade its new catalogue. It is 20 pages in contents, besides a very handsome cover in blue, on which is embossed in silver "The Webster Piano Company." Cuts of pianos are on one page, with description on page opposite. Brevity evidently has been studied in producing this catalogue, with the result that it makes an excellent impression.

In its introduction the Webster Piano Company says:

In presenting our annual catalogue to the trade for this year it affords us great pleasure to state that the Webster piano has during the year just closed achieved marked success; and we are to-day assured by our many customers, among whom are the largest buyers in the country, that we are giving as good value as can be found in the United States.

Our company, composed as it is of men of ample capital, and a complete knowledge of every department in piano making, are enabled to produce the maximum quality at the minimum cost.

All we ask of you is an opportunity to prove that we can furnish you with a popular and rapidly selling instrument.

THE WEBSTER PIANO COMPANY.

The "Emperor" Stradivari Violin.

THE instrument is in the possession of Mr. G. Haddock, of Newlay Hall, Leeds, and is what is known as a red Strad, so called from the color of its beautiful varnish. Sixty years ago the violin was purchased at Brussels by the late Mr. Andrew Fontaine, and then it found its way to the collection of the eccentric Mr. Joseph Gillott, the steel pen maker, of Birmingham.

This man had a mania for buying all sorts of curiosities, notably musical instruments. He was quite unable to play any of them, but, relying on the judgment of others, he

bought hundreds of violins, violas and violoncellos. They were stacked in cellars and lumber rooms, untouched save by the dust of years which collected on them. On Mr. Gillott's death Mr. George Hart was employed to classify and catalogue for sale this extraordinary collection. There were 50 violoncellos alone, Bergonzi, Amati, Guarneri, Cappa, Grancino, Testore and the products of other renowned workshops.

Besides the instruments stored at his factory he had several choice specimens in cupboards at his private house at Edgbaston. In his bedroom there was found 16 gems, and among them this beautiful "Emperor," made at Stradivari's best time and dated 1715. When the collection was sold by Messrs. Christie, Mr. Hart, who was a player as well as an expert, secured the violin for himself, selling it some years after to Mr. Haddock. The early history of the instrument is uncertain. Undoubtedly it is a splendid specimen of its great maker's genius.—"Musical Times."

WANTED—A first-class piano tuner, regulator and fly finisher. Automaton Piano Company, 31 Tenth avenue, New York.

WANTED—A traveling salesman well acquainted in the trade and having traveled in nearly all parts United States desires position with piano or organ manufacturer. Address, care this office, "Traveling Salesman."

\$5 Less

Could be charged for our piano, but we'd have to sacrifice something to do it. As it is, the piano's low in price, and our guarantee is valid, solid, rock-bound.

Claflin Piano Co.,517-523 West 45th St.,
New York.

BRIGGS PIANO CO.

**New Style. Large Scale.****Rosewood Finish.****Figured Walnut.
Mahogany.****HEIGHT, 4 feet 9 inches. WIDTH, 5 feet 4 inches.****DEPTH, 2 feet, 3 1/2 inches.**

This Piano embodies the very latest Improvements practicable to piano construction.

BRIGGS PIANO CO.,

621 ALBANY STREET,**BOSTON, MASS.**

The Instalment Plan.

The Courts Hold that Goods thus Sold Cannot Be Recovered.

[We publish herewith an article from the Cortland, N. Y., "Democrat," covering a decision on the instalment plan of selling goods, which has an enormous bearing on sales made on that plan in this State. We shall endeavor to secure the full text of the decision and will publish it as soon as it can be had. Ed. MUSICAL COURIER].

In the case of John Savell against James Casler, formerly sheriff of Lewis County, an important point has been brought out which interests not a few people. In latter years it has become quite a custom to sell vehicles, farm implements, sewing machines, musical instruments, &c., on the instalment plan. In the case in question Mr. Savell sold a team of horses to one Austin for \$250, who paid \$50 in cash and gave four \$50 notes payable in three, six, nine and twelve months. Each note contained the following clause:

"Given for the purchase price of one team of horses and harness; which shall be and remain the property of John Savell until paid for in full."

The horses were delivered to Austin, and after using them a few days they were levied upon by the sheriff of Lewis county on an execution issued on an old judgment in favor of one Wauful. The judgment was recovered by Justice P. C. Williams, as Wauful's attorney, in April, 1892. For three years the case has been in the courts, in May, 1892, a verdict being rendered in favor of the plaintiff for the wrongful detention thereof. The defendants appealed to the general term and this judgment was reversed and the action handed down last May, in which the general term held that the plaintiff could not maintain an action to recover his property from the sheriff or from the purchasers at the sheriff's sale.

The general term ordered a new trial of the case, which was tried before Justice Vann last week. Under the general term's decision, Justice Vann non-suited the plaintiff, holding that he cannot maintain an action to recover his property, although he reserved title in the notes given by the vendee on the conditional sale of the horses.

It seems important to know that property contracted to be sold in this manner can never be recovered by the owner, and that sheriffs and constables levying on such property and the purchasers at the sales can hold such property

without any liability of having it taken from them on legal process in favor of the true owner.

Conditional sales must hereafter be made only to persons of undoubted responsibility, or the seller must keep the property in his own possession until it is fully paid for. The filing of such contract in clerks' offices is no protection to the sellers.

It seems therefore that the practice of selling property on the instalment plan and giving the purchaser definite terms of payment must be discontinued. No person can safely buy property on the instalment plan and contract to leave himself at the entire mercy of the seller, and no merchant will sell on conditions that will leave his property liable to seizure for other persons' debts.

Dissolution.

THE firm of Hagen, Heinrich & Dunham, manufacturing the Cornett pianos at 525-531 West Twenty-fourth street, has been dissolved by mutual consent, H. N. Cornett, S. L. Carman and Mr. Dunham retiring.

The business in the future will be conducted under the name of Hagen, Ruefer & Co., at the same place, Mr. Dunham acting as factory superintendent.

The stock of Cornett pianos on hand and in process of construction will be disposed of as quickly as possible and within a specified time. After which the Hagen, Ruefer & Co.'s pianos will be made—practically the Cornett with several improvements.

Mr. Cornett has not fully determined on his future course, but will continue making the Cornett piano, probably.

Mr. Carman has decided to sever his connection with the piano manufacturing business entirely, and will engage in other pursuits.

One Week's Retail Business.

IN times like these the man who gets up and pushes business gets business. Here is an illustration taken from the books of Otto Wissner:

The sales for last week were as follows: Monday, 14 pianos; Tuesday, 16 pianos; Wednesday, 13 pianos; Thursday, 10 pianos; Friday, 9 pianos; Saturday, 10 pianos; total for the week, 72 pianos.

The columns of the large dailies show how it was possible for Mr. Wissner to do so much business. For weeks past

his advertisements have occupied much space in the columns of dailies, magazines and trade papers. A foolish expenditure of money, some men would say, in view of the times. The answer of seventy-two pianos sold in one week conclusively confirms the wisdom of Mr. Wissner's moves. Now, after Christmas the ordinary man would drop his advertisements; not so Mr. Wissner. The dailies of last Sunday contained his advertisements, occupying as much space as on the Sunday previous.

Past experience has shown the gentleman that a great business can be done between Christmas and New Year's Day.

Ask yourself what you have done in the past week; compare it with the work quoted above, and you will conclude there is some business to be had if you go after it. It only requires greater exertions.

Must Have Music.

How the Hard Times Affects the Trade in Milwaukee.

MUSIC publications and musical instruments are classed among the luxuries. In this alleged poverty stricken period it would be the logical inference that dealers in these wares would go a begging. Yet it would appear that people will still sing and people will still play.

The firm of Rohlfing & Sons are strongly in evidence in this respect. Not only is the establishment stocked to its utmost capacity, but the place is constantly full of buyers these pleasant days. On the first floor is the sheet music department—one of the most extensive in classical and popular works in the Northwest. The second flight leads to the piano warerooms, which are completely packed with the best makes of instruments—including the Steinway, Hazleton, Emerson, and others of standard manufacture, finished in all kinds of elegant natural woods.

Adjoining are the repairing and tuning rooms. (Mr. Rohlfing and his boys are practical piano makers, and as a consequence know what they offer their customers.) In connection, and on this floor, there is also a music hall for teachers who wish to introduce their pupils to the public, with two Steinway concert grand pianos always at their disposal. In the basement is a special room for the "Rohlfing Edition" of important works. It contains all of the popular as well as classic publications of the house in foreign and American words. It is after the style of the Peters and rapidly growing in general estimation. The wholesale sheet music department is the busiest part of the house. From there goods are shipped to every city of consequence in the Union. Mr. Rohlfing says business is up to the standard of previous years.

The great Ferris wheel in the Oneida street show window, laden with musical instruments, music books and at night illuminated by vari-colored electric lights, is worth seeing alone. — Milwaukee "Evening Wisconsin."

Competition and increased business have not only improved the quality but reduced the price; and we think, in view of these facts, coupled with our recent brilliant success in England, that we are entitled to even a larger share of your generous patronage.

HARDMAN

PIANO

LEADS THE WORLD.

HARDMAN, PECK & CO., Manufacturers,

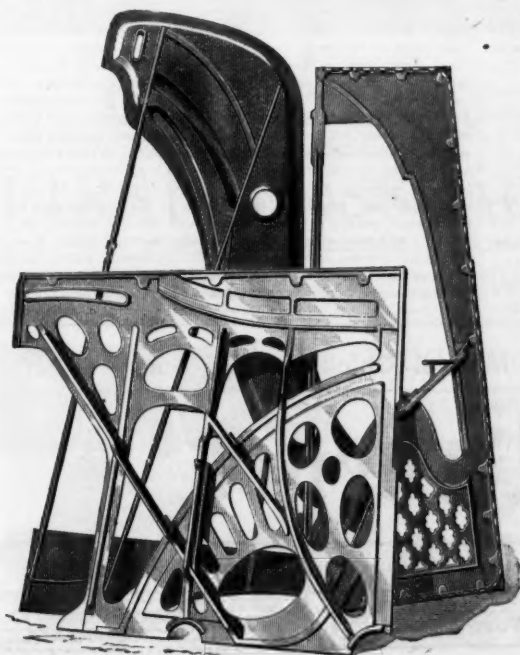
Factories: 11th & 12th Aves. 48th & 49th Sts., New York.

Warerooms: Hardman Hall, Fifth Ave & 19th St., New York.

NEW YORK.

CHICAGO.

LONDON.



Piano Plates.

Grand, Square and Upright.

T. Shriver & Co.

333 East 86th Street,

NEW YORK,

MANUFACTURERS OF

Piano Plates.

Plates Cast, Drilled and Japanned,

all operations being finished in our own foundry and works.

Over 30 years' experience. Oldest house in the trade.

PLATES SHIPPED TO ALL PARTS OF THE UNITED STATES.



H. R. KNOFF,

Bow and Violin

Maker,

IMPORTER AND DEALER IN

Cremona Violins,

Violas and Cellos.

French, German and other makers.

Elegant Cases, Bows and Strings. Artistic Repairing a Specialty.

117 FOURTH AVENUE,

Near 14th Street,

NEW YORK.

THE MUSICAL COURIER

Has the Greatest Circulation of any Musical Paper in the World.

METAL PIPES FOR Pipe Organs.

Also Flue and Reed Pipes, Voiced or Unvoiced.

F. A. MARSH, Nyack, New York.



MANUFACTURERS OF

Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.



CHICAGO OFFICE THE MUSICAL COURIER,
236 WABASH AVENUE,
CHICAGO, ILL., December 23, 1893.

THERE is a little different story to tell this week about the Christmas business; there has been lots of it, though it must be confessed greatly to the surprise of the dealers themselves. One large house had sold 42 pianos up to Thursday evening; another large house sold 19, and several have sold all the way from six up to eight in a day. In the aggregate there must have been a very large number of pianos disposed of this week, as well as music, music books and smaller merchandise; and in speaking about the better outlook one intelligent salesman made the remark that there were an extra number of good prospects for after the holidays, at the same time observing that his experience led him to believe that he could tell whether a prospective buyer meant business or not.

On the whole, so far as Chicago is concerned, it is acknowledged by all that there is evidence of a renewal of confidence; that the people are really tired of the pessimistic view which has been prevailing and are ready to accept the idea that there is business left to be done and money left to do it with.

So far as can be heard of now there are a fewer number of changes in business here than has ever been known before at this season of the year.

More Testimony That the Awards Will Be Cut Down.

Commissioner Thomas L. Williams, of Tennessee, reached Chicago from Washington yesterday with the numerous lists of awards granted foreign exhibitors. Mr. Williams will present them to the commissioners. The awards have been greatly cut down. Mr. Williams succeeded before the executive committee yesterday in knocking out the special committee which had been appointed to go to Washington and investigate certain features of the Awards Bureau.

The above is a clipping from a recent issue of the "Tribune," of this city, and it is simply printed for the purpose of confirming a previous impression that there will not be as many medals and diplomas as has been presumed there would be.

\$10 for the Wording.

It seems by late reports that one Merton Yale Cady, who is represented to be a former judge in the Department of Manufactures, and who is now supposed to be connected with the Bureau of Awards in Washington, D. C., has been sending out circulars to exhibitors and offering for the sum of \$10 to furnish them with the wording of their respective diplomas. Ten dollars apiece from each of the exhibitors in the Manufactures Department, which was probably the largest department of the Fair, and allowing Mr. Cady the cost of stationery, office rent and postage, would make a very nice sum of money. More than one of the manufacturers who was so unfortunate as to receive an award would undoubtedly like to exchange profits for this year's business or Mr. Cady's position.

Anderson Affairs.

There is a bare possibility that Mr. John Anderson may locate in the city of Minneapolis, Minn., but there is no certainty as yet as to where he will locate. As has been stated in these columns, there is still a possibility of his remaining in the city of Rockford.

Mr. Anderson is fully determined upon one point, and that is, that he will continue to make Anderson pianos, which would seem to be a wise determination on his part, as notwithstanding the short time these pianos were on the market they made for themselves a reputation which will be worth much to any future Anderson piano company, providing they are made on the same line as they pre-

viously were, which is undoubtedly Mr. Anderson's intention.

Mr. Moses in a New Field.

Mr. Walter D. Moses, formerly of Richmond, Va., and still interested at that point in the liquidation of his business, is now fully installed in his new position with the Lyon & Healy house. Mr. Moses' particular line will be in connection with the Peloubet reed pipe organ, with which instrument he has had several years' familiarity. He will also make business trips in connection with this line of goods, and as the business in this line is constantly on the increase he feels that he will have a much better chance than in the field in which he has been formerly working.

Mr. Moses says his father is in charge of his Richmond business, where there is also left a working force; but that he himself was not satisfied with the limited field for business in that locality, and also that the slowness of his collections and the long distances it was necessary to travel to extend his trade were discouraging features.

A Hardman Triumph.

The Lakeside Club, one of the richest and most influential clubs in this city, have just erected a magnificent new club house at the corner of Forty-second street and Grand Boulevard, which will be the largest building of its kind West of New York city.

Messrs. Hardman, Peck & Co. have placed in this club house one of their new parlor grand pianos, which will adorn the Ladies' Parlor, and one of their upright pianos for the ballroom. This was reported to have been done in competition with almost every other first-class piano in the city.

Lyon & Healy's Window.

The Chicago "Tribune" in a recent article on noticeable window decorations which the city contains consequent upon the holiday season, placed the window of the Lyon & Healy house at the head of the list, and said of it as follows:

One of the most attractive of the many large windows is that of Lyon & Healy's store, where the artist has shown rare skill in displaying all kinds of wind and stringed musical instruments to the best advantage. He shows everything from a bass violin to the smallest jewsharp. The 500 pieces are so well arranged on white, blue and orange backgrounds as to produce perfect harmony of colors. The centre figure is made of four large harps grouped on a revolving table. The window is made dazzling by the glare of 200 incandescent lamps.

Chief Allison, of the Columbian Exposition, also said of this window: "The finest window exhibit I have ever seen. Artistic in design, and most beautifully carried into execution. It is appropriate, characteristic, comprehensive, instructive and complete."

A Probable Bootless Effort.

Notice is hereby given to my friends and the public in general that I have discontinued my relations with Hardman, Peck & Co., and I take pleasure in announcing that I have resumed business in the magnificent and spacious piano department of the Pioneer House-furnishing establishment of Alexander H. Revell & Co., corner Wabash avenue and Adams street, with an extraordinary assortment of World's Fair stock pianos of various makes, and a very complete line of regular stock pianos of the highest grades.

Having the very best facilities now, I can furnish my friends and patrons with the best pianos at very reasonable prices and terms.

A courteous invitation is hereby extended to visit our mammoth warehouses at your earliest convenience.

Very respectfully,

A. H. RINTELMAN, Piano Department.
ALEXANDER H. REVELL & Co.,
Corner Wabash avenue and Adams street.

Not long since Mr. A. H. Rintelman stated personally to your correspondent in this city that he had sunk in the business of piano selling in the city of Chicago a no less sum than \$50,000.

The firm of A. H. Revell & Co. have also had some experience in the piano business which, so far as the results were concerned, proved decidedly abortive. The facts are that not one furniture house who has entered in the business of piano selling in this city made a success of it. The business was also tried by one of our largest department stores, which also proved a fruitless effort. So that judging from past experiences the present venture of Mr. A. H. Rintelman is likely to have a similar termination.

Mr. Rintelman says in his circular that he is to have an extraordinary assortment of World's Fair stock pianos and a regular line of pianos of the highest grades. As the instruments of the highest grades have already representatives in this city the question naturally arises, where does he get these high grade pianos? He certainly is not going to have any Steinways, or Webers, or Knabes, or Chick-

ings, or Decker Brothers, or A. B. Chase, or Hazeltons or Shaws, and it does not seem consistent to think that any of the first-class makers of lesser note would feel satisfied to have their instruments represented by a furniture house.

The probabilities are that Mr. Rintelman will follow out his natural inclination to buy cheap pianos and stencil them, as he has heretofore done the Rintelman Artist grand, which have heretofore been made by Chicago low grade makers.

R. W. Cross & Co.

Under the title of R. W. Cross & Co. a license has been secured by Mr. Cross to incorporate a company. The stock is to be placed at \$10,000, and the incorporators are Mr. R. W. Cross, Mr. Albert E. Cross, a nephew, and Mr. Terrence J. Maguire, a brother-in-law.

The main object of this incorporation is for the purpose of giving Mr. R. W. Cross an opportunity of using his own name in his business. The pianos which it is determined upon at the present time that this new concern shall represent are the Wissner, the Jacob Bros. and the James & Holmstrom.

As has already been stated in these columns the new store is very favorably located on the second floor of the buildings No. 250 and 252 Wabash avenue, which has a very pleasant entrance, a very efficient elevator service, and an area sufficient for quite a large number of instruments.

Mr. Cross has already begun to do business, and he claims that he will be able without much trouble to dispose of at least 300 pianos per year. In view of the fact that Mr. Cross is known to be a very able salesman, and that he has a large clientele among the very best of Chicago's society, it would not seem that Mr. Cross' claims were at all unreasonable; he is still a young man, and he is likely to profit by his former experiences.

Stencil.

Messrs. Hinners & Albertsen, of Pekin, Ill., organ manufacturers, are advertising in the "German Methodist Almanac," published in Cincinnati in the German language, that they are manufacturing pianos. From the cut which accompanies the advertisement it is a Chicago made instrument, consequently a stencil and, therefore, not a first-class piano; neither can they sell it for half the price of cheap pianos, as they state they can do in their advertisement, unless they propose selling it at cost; and as they, like every one else, are looking out for dollars and cents it is not likely that they are doing that.

Jordan Still with Us.

Mr. W. C. Jordan has been giving out another card. It is a slight improvement on his old one, but if he stays in Chicago much longer, instead of announcing himself as a "general broker," he will probably have occasion to announce himself as generally broke.

Still More Stencil.

Last week mention was made of what appears to be a new stencil in the city of Chicago, the Chicago Music Company Piano. On looking over the catalogue, an article on one of the pages attracts one's attention so forcibly by its conglomeration of idiotic phrases that it forces one to believe that Mr. Platt P. Gibbs is convinced of the fact that people who buy pianos are of the same brain calibre as himself. The article in question is herewith produced, which is all that is necessary to convince anyone who peruses it that Mr. Gibbs has a "harmonic complement," "acoustic peculiarities," "a mathematical length of the hitch" and "five sympathetic vibrators" in addition to the ordinary wheel in his head.

In drawing the scales for the Chicago Music Company piano, every effort was made to arrange on scientific and acoustic lines and string lengths, so as to produce vibrations as perfect as possible in conjunction with the most evenly balanced strain power, and these efforts have been successful. An important feature of the scale is the harmonic complement, which adds acoustic peculiarities to the effect. This harmonic scale is perfectly new in its arrangement. The peculiarity is that the mathematical length of the hitch extends from the treble and to the centre bar, these being the only sections where advantage can be had by acoustic lengths, so that every note has from one to five sympathetic vibrators in the upper notes. This is a very valuable improvement in the construction of the Chicago Music Company piano, and is evidence of the skill and care which have been expended in the manufacture of the instrument. In conjunction with this, a plate is incorporated, the construction of which gives special strength to the centre of the instrument and forward of the line of greatest strain or tension. This is accomplished by a thorough brace system, consisting of a centre bar so arranged as to have great strength over and forward of the bridge on the sounding

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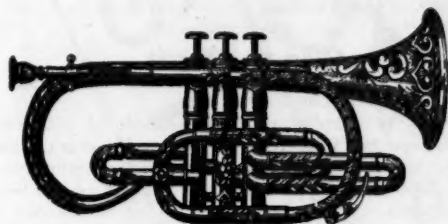
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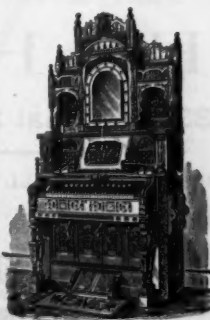
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board, so as to obviate the usual method of cutting away the portion of the bridge under or opposite the iron bars.

Generally the notes on either side of the iron bars in many uprights differ in tone quality, and this difference is due to the practice of cutting away of the sounding board bridge where the bars cross it. In the Chicago Music Company piano this has been obviated by the construction of the plate.

A Traveler's Views.

Mr. Chas. F. Sisson, the traveling representative of the Farrand & Votey concern of Detroit, Mich., who is now in the city of Chicago, leaves here on January 1 for a two months' trip through the South. Mr. Sisson's ideas of business are that the Southern country will be the first to recover from the present financial depression. He also thinks that the Eastern section of this country is in a better condition than the West.

The Bauer Exhibition Grand.

The elaborately carved small grand piano which was made expressly for exhibition at the World's Fair by Messrs. Julius Bauer & Co., and which was probably one of the most expensive grands shown, can now be seen at their warerooms.

Notwithstanding the trying conditions which this piano was obliged to undergo it is in as fine condition to-day as it was the day it was finished, and only required a re-regulation of the action and a repolishing to put it in its present condition.

The case of this piano is a very skillful piece of carving. The medallions of Liszt, Wagner, Beethoven and Bach are so nicely done as to be almost as easily discernible as steel engravings. Indeed the whole piano is a credit to Chicago workmanship.

Reported Disasters.

Fire at Greencastle, Ind., damaged the store of Mr. J. F. Hill.

At Jamestown, N. Y., Messrs. C. R. Strong & Co. are said to have been closed up on a chattel mortgage. There is also a report of a judgment for a small sum against Mr. C. A. Ahlstrom.

C. A. Gerold.

Mr. Gerold is again in possession of his business, though probably under obligations to pay a certain portion of the proceeds of his sales to some party who holds a bill of sale. He has not begun the manufacture, but will arrange to do so at once.

The Manufacturers' Piano Co.

Not one word of complaint is ever heard from either Mr. Chas. C. Curtis or Mr. A. M. Wright relative to their business; on the contrary they are much pleased with their wholesale and not displeased with the state of the retail trade. The house is thoroughly convinced that the method adopted by it, in placing on the goods one price and one only, is the correct theory and successful in practice. More than one good sale during recent months can be directly attributed to this method which appeals to business men and sensible people.

Steger & Co.

This prosperous concern has made a good record the present year, and will have a balance of profit on the right side of the ledger.

Being practically devoid of debt with a retail business to be envied, a factory now in elegant shape turning out pianos which have already appealed to artists, a constantly growing wholesale trade, which if known would astonish some of the older manufacturers, Mr. Steger is a happier

man than ever before, and may, if he does not decide to enlarge the business, take a trip abroad the coming summer.

One More Wareroom.

Mr. H. H. Northrop has taken a room at 78 State street; he has at the present time two upright and one grand piano on exhibition. It is of course well known that Mr. Northrop has handled many Shaw pianos in the city, and now he intends devoting his entire time and energy to pushing the Shaw piano in this locality. Mr. Northrop will have store rooms at 46 Jackson street, with room for 20 pianos, but the exhibit will be made at the first mentioned street and number.

Gildemeester and Kroeger's Traveller.

Mr. J. A. Norris was in the city this week. He says his concern have the utmost reason to be congratulated, as their business is better to-day than it was one year ago; their grand trade is really immense, and in his opinion larger than some of the older houses. He also says that some of the large houses who one year ago were somewhat lukewarm towards the piano would to-day object strenuously to a change of agency, recognizing the fact that many sales are made which would otherwise be lost to them on account of the many merits of the instrument, and its increased prestige.

Samuel Pierce.

SAMUEL PIERCE, manufacturer of metal and wood organ pipes and organ material, Reading, Mass., was born in Hebron, N. H., in 1819, but he is a son of Massachusetts by adoption at least, for he came to Reading in 1837 and has carried on business here for nearly half a century. He has been prominent in public as well as in business life, having served on the Reading board of selectmen and represented the town in the Legislature.

He began the business in a small way in the ell part of his house and gradually developed it until as a manufacturer of metal and wood organ pipes and organ material Mr. Pierce is unquestionably almost universally known, not only because his business was established away back in 1837, but also because it is of great magnitude, he carrying on the largest factory for the production of organ pipes in this country. But its output is even more remarkable for its quality than its quantity.

From the very first Mr. Pierce has made it an invariable rule to furnish only the very highest grade of work, and the uniform excellence of it has gained for it so high a reputation that the simple fact that organ pipes or material were made by him is accepted as satisfying evidence that they are, to say the least, equal to the best the market affords. His productions are shipped to all parts of the Union, to Canada and Jamaica. The metals used are zinc and a composition of pure tin and lead, never being adulterated with other metals; all the pipes are of good weight, special care being taken to have the thickness suited to the requirements of the tone in the various stops.

The workmanship is the very best in every respect, and the voicing is done by men of great experience and skill, who have not only the ability but the determination to meet the tastes and requirements of even the most critical as regards quality and strength of tone. The wood pipes manufactured by Mr. Pierce are made of thoroughly seasoned, resawed, clear Michigan pine, shellaced, and every detail of the workmanship is thoroughly first-class. Some 18 years ago Mr. Pierce began to make a specialty of supplying nearly all kinds of church pipe organ materials, such as keys, pedals, various action parts, tapped and plain wires, tuners' tools, &c., and has built up a very extensive business in this department alone.

A specialty is also made of the gilding, silvering, bronzing and decoration of front pipes, and the results attained are such as to give entire satisfaction to even the most critical. Mr. Pierce employs more than 50 experienced men, the majority of whom are skilled workmen; this fact, taken in connection with the magnitude and complete equipment of his factory, which is two and three stories, affording about 14,000 square feet of floor space, goes far to explain his success in filling orders at comparatively short notice despite the extent and variety of his business. Mr. Pierce has been ably assisted in the development of his business by Mr. Thomas R. Todd, who has had charge of the correspondence and office work for more than 21 years. The foregoing sufficiently indicates how prominent and important a factor Mr. Pierce and his enterprise has been to the growth and development of the town of Reading.

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Quickly responsive to the player's touch,
In sweet melodious tone.
The "Crown" piano, and organ, too,
Give cheer to the soul of man,
And satisfies his eye and ear
As no other instrument can.

Unequaled they stand, pre-eminently the best
In the world of music and art;
Richly adding to the beauties of home,
Giving joy to the human heart.
If having these pleasures
Is your honest intent,
Buy a piano or organ
Of Geo. P. Bent.

Glad to Hear It.

WATERBURY, Conn., December 22, 1893.

Editors Musical Courier:

DEAR SIR—Kindly inform the readers of your valuable paper that J. M. Kellogg is doing business at the old stand; his store is not closed. He is still selling Mehlin, Starr and Jacob Brothers pianos, and his customers are his best advertisers. Very truly yours, J. M. KELLOGG.

Communication.

WASHINGTON, D. C., December 22, 1893.

Editors Musical Courier:

In the last issue of your paper I notice under the head of "Travelers" that you mention W. B. Price as being Southern traveling representative of the W. W. Kimball Company. Mr. Gilbert Smith is the extreme Southern representative, with headquarters at Atlanta, Ga., so please give him the credit of dividing the Southern territory with me.

My headquarters will hereafter be in Washington city, which will be about the centre of my traveling ground for the W. W. Kimball Company.

Yours very truly, W. B. PRICE.

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No. 509,988.....	Leaf turner.....	John B. Williamson, Louisville, Ky.
No. 510,333.....	Mandolin.....	Albert G. Fairbanks, Boston, Mass., assignor to A.C. Fairbanks Co., same place.
No. 510,110.....	Clarinet.....	Jas. Clinton, Earlsfield, England, assigned to Jas. Clinton Combination Clarinet Co. (Ltd.), London, England.
No. 510,375.....	Winding Key for guitar.....	John Ayuso, Brooklyn, N. Y.
No. 510,302.....	Device for teaching music.....	Ruth Thew, La Rue, Ohio.
No. 510,521.....	Pneumatic action for pipe organs.....	Felix F. Schoenstein, San Francisco, Cal.
No. 510,723.....	Touch regulator for pianos.....	Henry A. Tobelman, Brooklyn, N. Y.
No. 510,801.....	Music or book leaf turner.....	F. W. Kline, North Germantown, Pa.
No. 510,857.....	Harp.....	Ignaz Hammerl, New York, N.Y., assigned to Alfred Doige same place.



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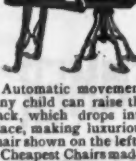
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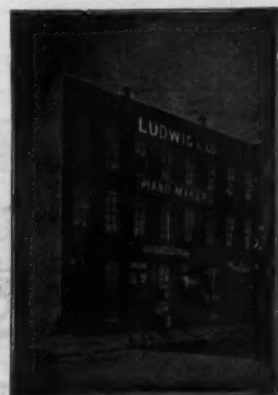
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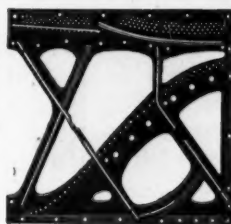
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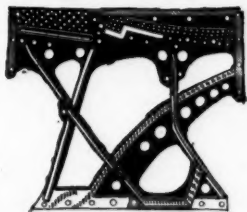
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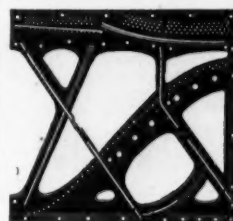
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